

INSIDE: A WAR OF DIPLOMATS BETWEEN MOSCOW AND OTTAWA

# Maclean's

JULY 4, 1988

CANADA'S WEEKLY NEWSMAGAZINE

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## Baseball Romance

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CANADA'S WEEKLY NEWSMAGAZINE

## Maclean's

JULY 4, 1991, VOL. 18, NO. 28

### COVER

#### Baseball romance

An irreverent baseball movie and a daring film that blends live action with animation—starring a hapless creature named Roger Rabbit—are currently hot box-office attractions. They, along with a host of sequels and formula films, provide a great escape for moviegoers in a summer when the airport is decidedly on comedy. —Page 24

COVER: THE HON. JACQUES CHASSAGNE/CONAN DOYLE



#### A crucial test for glasnost

At a special conference of the Communist party in Moscow this week, 5,000 delegates will vote on Soviet leader Mikhail Gorbachev's proposals for radical reform. —Page 19



#### A heady new beer tad

Imported beer is taking Canada by storm as growing numbers of drinkers are seduced by the variety of tastes and aura of sophistication the foreign brews offer. —Page 32



#### Spy wars with Moscow

External Affairs Minister Joe Clark told Parliament that Canada had expelled or barred 17 Soviet officials—and set off an explosion war with Moscow. —Page 29



#### Musical artistry in bloom

One of the few Canadian classical musicians to win an international recording contract, cellist Ultra Hornoy comes of age with new interpretations of Vivaldi. —Page 34

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Jessica with her parents: movie offers followed her famous 21-day ordeal in a well

#### FOLLOW-UP

## Alive and well in Texas

The warm wind rustles the leaves of the young redwood tree in a backyard in the oil town of Midland, Tex. In its shadow lies an abandoned water well, an old well with a steel plate on which is inscribed "To Jessica 10-26-87 with love from all of us." The tree is thriving—and so is the little blond-haired girl whose rescue it commemorates. Jessica McClure spent 21 harrowing days trapped 66 feet underground in the well last October. Now an active two-year-old, she is much more anxious to show visitors her bedroom than to pose for news photos. But interest in her 58th-birth birthday has remained strong—especially among rival film producers who invaded the town after her rescue with offers to buy the movie rights to her story. Said Robert O'Donnell, the paramedic who helped bring Jessica to the surface: "We have seen the worst, and the best, of Hollywood."

Jessica's ordeal had all of the ingredients of well-scripted drama. When a frantic search for the youngster on the morning of Oct. 10 revealed that she had fallen down an old well while playing in her own backyard, hundreds of emergency workers, friends and volunteers arrived with offers of help and the best mining equipment in the state. As desperate drills bored through the hard limestone around Jessica, her 19-year-old parents, Bob and Lewis McClure—she is a junior-

wife, he is a sporting-goods salesman—look on with O'Donnell and others to keep the girl alert.

On Oct. 10, Jessica emerged—healthy, but with a scraped head and damaged toe. But some agents representing 12 competing movie producers had deluged some of the 250 rescue workers with offers of royalties and film rights to a drama about the disaster. Throughout the bargaining, Jessica's parents remained silent. Then, in April, all parties agreed to abide by a five-member Midland citizens' committee chair on which company would make the movie. The winner, Los Angeles-based Intertelegraph Communications, is now negotiating the rights.

Meanwhile, Jessica has fully recovered from a shock-intensive operation, which hastened the healing of serious scrapes on her forehead and the back of her head. As well, she does not seem to mind the body tax that led to her sequestration because of poor circulation during her trapped confinement. Most of the undisclosed amount in damages that the family received has been placed in trust for Jessica, who will be eligible for it when she is 21. But with memories of Jessica's ordeal still fresh in her mind, Boba McClure remains adamant about one thing: she rarely lets Jessica out of her sight.

—HELA BENNETT with NANCY FRANKS  
DETROIT & MIDLAND

#### FOLLOW-UP

## Acting against apartheid

The black actor wore a police cap and a cardboard mustache. Playing a white South African police officer, he harassed a junior black policeman in an exaggerated African accent. The violence at the Toronto Workshop Productions theatre reacted with laughter almost every time the black subtextuals interrupted with his argument, that if he was required to arrest another black man who uses a "wholly white" method of relaxing himself in public, he should also be able to arrest a white man who wanders in the street and harasses him.

The underlying issue—South Africa's apartheid system—is a profound one. But *Bophla*, a play about the problems of being a black policeman in South Africa, makes its points with dry humor. "With strict restrictions, how can anyone learn how what life is like for black people?" asked Ashley Radebe, one of the cast of three black actors, "want to make people more aware."

*Bophla*, staged by South Africa's Earth Players Theatre Co., is presented in association with Johannesburg's Market Theatre Co., famous for its racially integrated performances and audacious. Telling the story of the South African government's willingness to grant touring visas to its performers, the Market Theatre has taken three hit shows to Canada. Its *Zemmoth* and *Here Albert* were well received in Toronto, Vancouver, New York City and other cities over the past three years. *Bophla*, new in its third touring year, is playing in Toronto until the end of June and is booked into the Vancouver Cultural Centre in November.

Although *Bophla* means "army" in Zulu, it can also mean "rust." But the black actors acknowledge that as a result of constant government censorship, their anti-apartheid message must be subtle. "We can't mention the African National Congress or other specific political events," said Ashley Moseke-Mah, another *Bophla* cast member. "We have to be careful."

That restraint is rarely noticeable in *Bophla*. In one deft scene, a young actor plays an elderly black woman doggedly determined to live in the police station because government officials have bulldozed her home. Performed with few props, the show is largely in English but with some phrases in the Zulu, Xhosa and Sotho languages. According to Radebe, it is as strong as address the painful and sometimes violent division between black citizens and black police, widely regarded as



Sydney Khamasi (left) and Mofat: increased awareness

travellers because they endorse government laws among blacks. Said Radebe: "We want to show what makes black policemen the way they are."

In Toronto, *Bophla* has received standing ovations. And the play—the other two Market Theatre productions had attracted large audiences, including apartheid South African blacks and whites. For his part, Radebe, who has now been away from his family in South Africa for six months, and that the lengthy tour has been tiring. But, he added, it reflects his own commitment to political change. "You try living in South Africa," he said. "You would gladly do such a show for a year, two years, three years—you would do it for the rest of your life."

—JILIA BENNETT with JOHN BERKELEY  
TORONTO



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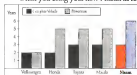
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## LETTER FROM THE SOVIET UNION

### Down a Russian highway

Now, after taking up residence in the Soviet Union in mid-May, Maclean's new Moscow Bureau Chief, Anthony Wilson-Smith, and his wife, Denise Ansharov, flew to Helsinki to pick up a new car and drive it back to Moscow. The two-day, 1,000-km trip took them to the ancient

search of succor. Finally, papers examined, we received permission to continue our journey.

The first leg of the long road northwest to the capital was through heavy forest, but that gradually gave way to rolling farmland. Under clear skies, we



Peter the Great's statue in Leningrad; checkpoints and towns here another are

cities of Vyborg and Leningrad, through countless tiny farming villages—and past about a dozen security checkpoints. Wilson-Smith's report:

The road between the last stop at Pskov, eastern and the first checkpoint in the Soviet Union is only three kilometres long, but it connects two jarringly contrasting worlds. The 300-km drive from Helsinki to the border took us past small, prosperous towns and a landscape of rock, lakes and trees startlingly reminiscent of parts of central Ontario and Quebec. But just after we crossed the border, the smoothly paved highway turned into a bumpy, one-lane road. And buried were fences along each side of the road leading up to the checkpoint made the gateway to the Soviet Union all the more forbidding.

Nearing the checkpoint, we passed a soldier in camouflage gear, cradling a submachine gun and standing alongside a sign bidding welcome in four languages. He didn't bother to look at us as we passed so our way to the customs stop, where four soldiers checked each suitcase and an aged but sharp-nosed monkey squatted sniffed through the car in

drove into Vyborg (population 11,000), 20 km from the border and the first major town on the route. It was a startling mix of Renaissance, Scandinavian and Old World architecture that reflected its history founded in the 12th century and governed at various times by Finland and Sweden before the Soviet Union annexed it during the Second World War.

Leningrad, 130 km later, was even more of a revelation. The capital of Russia from 1717 until 1918, the city of four million people stretched against the backdrop of a pale late-night northern sky. Its baroque and neoclassical buildings, with their pastel pink, yellow and blue-green exteriors, reflect the work of French and Italian architects that the city's founder, Peter the Great, commissioned in the early 1700s.

Close up, though, Leningrad has a slightly shabby look. And, like everywhere in the Soviet Union, it suffers from chronic shortages, which are often a bigger problem for residents than for visitors. On the night we were there, wine had been unavailable for more than a month—except to foreigners, who can purchase it with foreign cur-

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Left: Not a bad fellow. Right: A natural Moscow Place by Boris Yeltsin's Government

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After a possible dinner with a bottle of Georgian wine at a downtown restaurant, the waiter told us that the bill was 30 rubles, roughly equal to \$68 at the official exchange rate. Then, with a sideways glance he quietly added, "If you pay with American money, it will be \$20." Most of the few that foreigners traveling money on the black market can be expelled, we refused.

Our car, a 1986 Toyota Corolla station wagon that would not attract a second glance in Western Europe or North America, created a sensation among the drivers of the tiny, domestically produced Lada and Moskvich cars. As we peered in front of Leningrad's Moskov Hotel, where we spent the night, a taxi driver leaped from his car and pleaded, "Tell me your time or anything from your car." But the car who brought worries. A Russian friend in Moscow had advised us, "In Leningrad, always park under bright lights—or they will strip it bare." We took his advice, and our car remained intact.

Leaving Leningrad in the morning, we drove past factories on the city's outskirts and into the industrialized forest that typified much of the landscape throughout our trip. Oddly, granaries provided the most colorful relief. They had beautifully kept centuries, commemorated the dead from the Second World War. Their freshly cut flowers and wreaths provided a poignant reminder that in Leningrad, where no more than 900,000 survived the siege during the Second World War, the sense of loss still endures.

Far from the urban sprawl of both Moscow and Leningrad, the string of farming villages along the 700-km road linking the two cities appeared largely unscathed by the 20th century. Communities such as Bereznai, Lopatino and Dorki, with populations numbering less than 100, provided a window on an older Russian world. Elderly inhabitants, or grandmothers, their faces and from action in the late spring land, cereal path of water on wooden poles across their shoulders—a sign that many of the houses, with their corrugated iron roofs, had no color painting.

For driving almost 100 kilometers, a series of militia roadblocks interrupted the sense of timelessness. Foreigners wishing to travel more than 40 km outside Moscow must get government permission, then file a detailed travel plan. Throughout our trip, we had solved visa issues, marking down the number of our special foreigners' license plate. In the final 140 km to the capital, we had to pull over at four more checkpoints. At the final stop, the officer, clearly aware that our documents had already been reviewed three times, growled "Doesn't say you'll be home," he said. We smiled politely and drove into Moscow to

## COLUMN

By Diane Francis

In one corner of the bustling, well-lit center at the Soviet economic summit, the scene was soft, calm and serene. Japanese journalists. During the three days of the summit, Japan's media contingent of 200 editors, reporters and photographers were both jockeyed and overruled. Japan's top magazine, *Nikkei*, devoted an extraordinary amount of time to several coverage—one network provided 18 hours of coverage over the three-day affair—while others, German or French or American, squeezed in two-minute vignettes throughout the day to be sandwiched between news of local fires or wars or scandals. The Japanese are the world's foremost information junkies. Knowledge is power, and that has been their strength. But the West had better catch on. If only more was understood about the land of the rising sun, Japan would get away with less.

Japan, in a word, has played a very curious post-Second World War game. But they are far from being Margaret Thatcher and Ronald Reagan have both taken aim at Japan's protectionism, which has made the country rich at a frightening pace. And while success has also been gained through innovation and hard work, the fact is that the Japanese have shared in the profits of Western prosperity but not in its costs, such as defense and foreign aid. And it is about time things changed.

Japan's last for information is not surprising. That is because it is the only country that met Western media—and then set out to make those things more deeply than anyone else. Its population is one of the world's most literate and educated. Japan's television—both national and local—is progressively—from Western satellites and foreign investments enhances the appetite for information. One Japanese broadcaster complained that his Tokyo bureau was not satisfied since his staff stopped away during the summit and filed stories courtesy of the press.

It was extremely telling to observe a nation so devoted to information and yet so inaccessible to journalists. And to the delegation members were polite and prompt in returning phone calls and distributing glossy brochures that sang the praises of Japan in great English detail. But the Japanese delegation staff seemed devoted to maintaining a low profile. Prime Minister Noboru Takeshita and other top politicians remained

available for speeches or interviews with the foreign press. And when senior officials were asked at news conferences, they were well-versed in the art of bureaucratic buffing. "I am sorry but that is the way I will answer the question," was one offer as he dodged a media question.

Japan issued such attention any longer. It relentlessly buys American and Canadian assets. By 1990, about \$1 billion a month, roughly twice as much as now, will likely stream into Japan in the form of income from foreign law domestic demand has been increasing for the past few years. But the Japanese efforts have not been enough for such leaders as Thatcher, who has hammered away at the Japanese about their barriers to south whisky and foreign standards. Japan's officials have been striking a special deal that scrapped Japanese tariffs against U.S. beef and citrus fruits.

For instance, the Tokyo Stock Exchange reports a 42 per cent of the val-

**Western nations had better catch on—if only more was understood about Japan, it would get away with less**

ue of all the world's stock exchanges. Underlying that is the fact that the total value of real estate in Japan is higher than the \$2 trillion worth of real estate that exists in the United States, even though Japan's land mass is only equal to about three per cent of the United States. But land prices are astronomically high because of a loophole effect created by success capital-punishment. Those loans are high and the Japanese are hesitant to sell land or buildings after they have increased in value, which has created a shortage.

At the same time, Japanese banks have become swollen with deposits because of the tax benefits to individuals who seek money away—until Japan, interest earned on bank deposits was tax-exempt. Those banks then lend the loan-

owners mortgages based on the greatly inflated value of their property. That money, in turn, is used to buy more assets in Japan, which are re-invested in foreign enterprises, or is used to subsidize exports. Such expenditures, in turn, drive up the value of stocks. In essence, then, Japan is an economic society created in part by overinflated property

values, which lead to the overinflation of Japanese assets. Such a sure way available to corporations who can use those windfalls to beat the competition, subsidize exports—or to buy up the rest of the world.

Little wonder that Japan's second partners have been selling Japan to stimulate consumption, more of savings, among its populations in Tokyo, one of Japan's wealthiest proudly boasted that Japan's efforts to increase spending at home have been working, and included a provision about showing how domestic demand has been increasing for the past few years. But the Japanese efforts have not been enough for such leaders as Thatcher, who has hammered away at the Japanese about their barriers to south whisky and foreign standards. Japan's officials have been striking a special deal that scrapped Japanese tariffs against U.S. beef and citrus fruits.

At will, the Japanese do not pay their fair share of the defense and foreign aid that makes the world safe for democracies—and multinationals. For instance, the United States spends as much as 50 per cent of its gross national product on defense. But the Japanese constitution, written under the watchful eye of the victorious Americans after the Second World War, stipulated that Japan must remain non-military. Since then, defense expenditures have generally been restricted to less than one per cent of the country's gross national product. For nearly 40 years have passed since the war, it is time for a change. "Japanese people are very sensitive against militarism because they suffered too much," an Japanese journalist told me. But others suffered less. More than 60 million Americans died more than 60 million Europeans. For one thing, the Americans paid the Persian Gulf at their own expense—despite the fact that Japan is the greater beneficiary of their. More than two thirds of Japan's oil comes from the Persian Gulf, where the 20 per cent of U.S. oil imports also come from there.

Little wonder that Japan is latecomer toward the U.S.-Canada free trade deal, as well as the planned free integration by 1992 of the European Economic Community. Such trading blocs are capable of playing a little handoff themselves. "We hope that these do not have adverse effects on international trade," said Japanese vice-minister member Toyoo Gotoh. Don't count on it.





Gerastov, Soviet Consul in Montreal; Clark (right) lips about espionage from a translator seeking asylum

## CANADA

# Spy wars with Moscow

The subdued, highly confidential meeting took place on a sweltering summer afternoon in Ottawa. In response to a summons from Alan McLaine, director general of the US 88th division at external affairs, Soviet Ambassador Alexei Rodionov arrived at the imposing end-brick department complex at 5 p.m. on June 18. During the ensuing 30-minute meeting, McLaine said that Canada had detected several Soviet operations to penetrate its security services and to obtain high-technology data. Then he handed a memorandum to the ambassador, explaining eight Soviet officials in Canada and naming some former officials from Moscow. He said that Canada would not publish the exposures.

That private encounter quickly escalated into a public drama of charges and countercharges. Four days after the Soviets boarded an Aeroflot flight to Montreal for Moscow, Prime Minister Brian Mulroney, questioned at a news conference about the Toronto economic sym-

posium, tersely confirmed the news reports of the exposure. Twenty-four hours later, on June 21, External Affairs Minister Joe Clark told the House of Commons that the Soviets "had engaged in unacceptable activities which were a threat to the security of this country." Almost simultaneously, still without details, the Soviets expelled two Canadian diplomats from Moscow and banned the return of three others who were already out of the country. On June 23, as the once-warm relationship between the two nations cooled, Canada named an additional diplomat and banned another. It also cut the Soviet contingent in Canada to 60 from 63.

Then two days later, on Saturday at 5 p.m. Moscow time, Deputy Foreign Affairs Minister Alexander Bessmertnykh denounced Canadian Ambassador Vernon Turner in his eighth-floor office at the ministry. He told Turner that the Soviets were expelling another diplomat, Col Lawrence Brown, the military attaché, for engaging "in activities incompatible with his official status." At the

same time, Bessmertnykh declared seven former diplomats persona non grata and withdrew 15 Soviet members of the Canadian Embassy staff, more than half of the total. Later, in Edmonton, Clark declared, "This is a serious violation. It is totally unwarranted and it cannot be ignored. The Canadian government is considering its response."

Added external affairs spokesman Paul Fraser: "They are badly wounding our ability to do our job." Several officials said that they were considering three retaliatory options: to expel more Soviets, declare more of them to be persona non grata, or lower even further the quota for Soviet personnel in Canada.

Earlier in the week, Clark said that the Soviets expelled from Canada had been involved in several illegal operations, including an attempt to penetrate the now-defunct Nortel security service and its successor, the Canadian Security Intelligence Service. Declared Fraser: "We ought their people re-educate." McEwen's has learned that Soviet agents also tried to bribe and blackmail



Canadian personnel at expatriated locations within the country. A senior CSE official confirmed that Canada carefully monitored those Soviet activities for several years—so that the Soviets could not obtain classified information. The official said, "The Soviets wanted information on personnel, methodology, trade craft, active cases, penetration to get inside the tribal knowledge."

Clark also charged that the Soviets wanted to secure "classified access to classified information or sensitive technology with commercial or military applications." In Washington last week, intelligence officials told McEwen's that the Soviets were seeking classified data from Paramax Electronics Inc., a Montreal-based firm that is a subsidiary of Chrysler Corp. of Detroit. Paramax holds a \$125-million contract to design the electronic and combat systems in Canada's new patrol frigates. The Soviet Union, loaded with outdated equipment and hungry for Western technology, apparently wanted that data.

McEwen's has also learned that the firing of the Soviet expulsions staged upon the defection of a Soviet official, who had been spying on his countrymen for Canada for two years. In his June 22 statement, Clark confirmed that Yury Serev, 31, Soviet translator at the International Civil Aviation Organisation (ICAO) in Montreal, had defected with his wife, Margareta, 28, and their 13-year-old daughter, Christina. Clark added that Serev "has been helpful" to Canadian security authorities. A CSE official confirmed that Serev wanted to

defect quickly because "he was about to get the call to go back [to Moscow]," added the official. "His driving motive was that he wanted his family, particularly his daughter, to make a life in the West."

The defector and his family presently took shelter at what is known in espionage jargon as a "safe house" that was provided at an undisclosed location. His name disappeared from the doorman's post at the fashionable high-rise apartment building where he had been living with his family in downtown Montreal. Barbara McInnis, the principal of Rembe school in Westmount, told McEwen's that Serev called on June 12 to announce that his daughter would not be returning to classes. Christina did not even

have a chance to collect a \$25 three-plane prior that she had just won in a city-wide essay contest on the topic: "If I were a dog in Westmount."

Once Serev had been whisked to safety, Mulroney approved the expulsions orders. The resulting memorandum named eight diplomats—two embassy officials from Ottawa, and two from representations and four consular officials from Montreal. It also named six defectors who had been working in Canada, from future crime three representatives from the Montreal consulate, two Ottawa embassy officials, two RCMP defectors, a Soviet journalist and a former manager of a Soviet defence firm.

Those expulsions created an embarrassing situation for Moscow. Before last week's incidents, Canada had banned 40 Russians since 1946. The names of banned diplomats are automatically entered into the expatriation books of all 16 members of NATO who then can decide on their admissibility. As a CSE official said, "The idea is to cripple the Soviets' ability to move agents and to take advantage of their language skills. They will have to fill back open positions, less and less people."

Once the expulsions became public, the Soviets hastily issued fervent denials. At a briefing at Moscow's Foreign Ministry Press Centre on June 22, spokesman Gennadi Gerastov denounced the charges as "entirely unfounded." That evening, at 2:40 p.m. Moscow time, a Soviet official called the Canadian Embassy, asking for Turner, who was at a reception at the Korymb

Embassy. The unidentified caller announced that the Soviets wanted an immediate meeting. At 3 p.m., Turner and vice-consul Mark Bevilacqua joined Bessmertnykh and another official at the Soviet Foreign ministry.

During the ensuing 10-minute meeting, Bessmertnykh delivered a memorandum in Russian and an oral translation of that message. He said that the Canadian action was "unjustified" and an "unprovoked provocation." Then he expelled two Canadian diplomats, second secretary Evelyn Dudley and Canadian Forces naval attaché Raymond Steele. The Soviet note said "actively unacceptable and incompatible" with their present status—which constitutes a veiled reference to espionage. Both officials flew out on June 23. Bessmertnykh also banned three former Canadian diplomats from twenty former first secretary John Dimpas, who was posted to the Canadian Embassy in Hungary last summer, naval Anne Lecky and former air attaché Kenneth Moody. Turner countered, politely but vehemently, that the Canadians were innocent of all accusations.

Less than 48 hours later, Ottawa took the next step in an accelerating diplomatic dance. At 11 a.m. Ottawa time on June 23, McLaine called Ambassador Rodionov to a 15-minute meeting at external affairs. He informed the ambassador that Canada was expelling the embassy's military attaché, Col. Grigori Stepanovich Brubel, and naming a former second secretary, Sergey Mikheyevich Kuchanov, who according to Ottawa, admits his espionage operations prior to his departure in 1963.

External Affairs Minister Clark hotly affirmed Canada's innocence. "There are no Canadians engaged in improper activities in the Soviet Union." Twenty-four hours later, the Soviet government announced that it had ordered that the expelled Canadian had secretly photographed defence installations and entered military facilities, an accusation that Canadian officials denied.

The expulsions cooled the increasingly warm relations between the two nations. Last April, a joint Canada-Soviet sailing expedition reached the North Pole. At the same time, the Soviets signed an agreement to permit the expenses of McEwen's Researchers of Canada. Last month, Mulroney and Gorbachev exchanged visits. Turner cautioned that it was too early to determine the depth of the dossier. "Relations have been like a roller coaster, with highs and lows," he said. "We have now gone into quite a low." Last week, the relationship had slipped the top of a mountain of a polar crossing.

—MARY JAMNICK WAS HELENE KACHINSKIE IN OTTAWA; JOHN MCGEE, ANTHONY WILSON, BRITH IN MOSCOW AND WILLIAM LUTHERS IN MONTREAL

# Backroom arm-twisting at the summit

From the businesslike tone of the discussions to the friendly worded final communiqué, the 14th economic summit in Toronto was a predictably low-key affair. But there was nothing restrained about the praise that the participants lavished on one another last week. President Horacio Rodríguez Cordero, emerging from 2½ days of talks with the leaders of six other major industrial powers, as well as the European Community, hailed Canada's Prime Minister Jean Chrétien as "one of the democratic world's strongest and best leaders." In reply, Mulroney lauded Cordero as "a gracious friend and a trusted ally." For her part, British Prime Minister Margaret Thatcher pronounced the summit "one of the most successful summits I have ever attended." And even French President François Mitterrand, who traditionally plays the role of old man out at economic summits, said that he was impressed by the "good atmosphere" of the meeting. But the real action underlying the seven-nation meeting were somewhat different.



Mulroney seeking 'momentum, not rhetoric' in global economic reform.

Although none of the summit leaders had gone to Toronto expecting breakthroughs on issues such as agricultural subsidies—that have divided them for years, there were modest achievements. They were not a product of the well-polished harmonies, but of painstaking after-hours arm-twisting and shouting matches among advisors. For beyond the realm of television cameras, the one clear achievement during the 2½ days of apartness was a widely expected plan to reduce the debt burden of the poorest African nations—a deal far which both the Canadian and British delegations rather vigorously claimed credit. As Canada's insurance, the delegations also agreed an unequalled endorsement of the Canada-U.S. free trade agreement, although the Japanese later said publicly that they still had serious reservations about the accord.

At the same time, Canada and the United States failed to win support for reducing government subsidies to farm-

ers, which now total \$200 billion worldwide. But the leaders did agree to continue working on the issue. Said Canada's deputy finance minister, Fred Gorbet, "Our agriculture, we probably would have filed a stronger declaration. But at least it is a step forward."

Still, Finance Minister Michael Wilson said in an interview late last week that the summit fulfilled all of his expectations. He added, "I can't say that I was disappointed in any area." Wilson, who briefed Mulroney's host before and after the summit, said that he put priority beforehand was to obtain a sincere endorsement from the leaders for the current round of trade-liberalization talks in Geneva. Those talks involve 34 nations that belong to the General Agreement on Tariffs and Trade. Wilson said what he wanted—the endorsement was part of the final communiqué. "We were looking for momentum, not merely," Wilson said after the summit.

Behind the scenes, however, the discussions among the eight delegations did not always go smoothly. The most contentious debate concerned a proposal by Europe to eliminate all agricultural subsidies by the year 2000. Mitterrand, West German Chancellor Helmut Kohl and Japanese Prime Minister Noboru Takeshita adamantly opposed that suggestion. They argued first, while subsidies to farmers should be lowered, they could never be abolished. And Gilles Duceppe, deputy spokesman for the 12-nation European Community, "If we eliminate subsidies, our small farmers will abandon the land—and the land will become a desert."

The first sign that a compromise over farm subsidies was within reach came on Monday, the second day of the summit, when U.S. Treasury Secretary James Baker agreed to drop any reference to the year 2000. But Kohl and the Commission President Jacques Delors remained deeply worried about a clause in the draft communiqué calling for progress toward "sustainable long-term objectives" concerning farm subsidies. Without the European and could be interpreted to mean abolition. That night, the summit leaders' chief negotiators—known as Sherpas, after the guides who take clients to Himalayan summer camps—met, which lasted until 9:30 a.m. on Tuesday, the third day.

But they failed to resolve the dispute. It was not until the last formal session of the summit that the impasse over farm subsidies was broken. Mulroney asked Wilson to get together privately with Willy de Genné, the U.S. trade negotiator, to discuss the U.S. withdrawal of commitment for external relations. The two men then drew up a vaguely worded compromise calling on negotiators in Geneva to develop "a framework approach which includes short-term action in line with long-term goals" to reduce agricultural subsidies. Said Wilson, "It came right down to noon on Tuesday. But Willy and I have known each other for four years,

and we work well together." For his part, de Genné said Mulroney's that he liked the "balanced" nature of the final communiqué. He added, "Mr. Wilson was very helpful, I almost going anything away."

Wilson and Mulroney also met into difficulty in their efforts to secure a strong endorsement of the Canada-U.S. free trade pact. The draft communiqué—copies of which were first leaked by the German delegation—contained only a lukewarm reference to the fact that the summits "welcomed" the trade agreement. That touched off a heated dispute between Mulroney's chief of staff, David Barrett, and the Canadian Sherpa, Sylvia Ostry, who told Barrett that her efforts to obtain a more enthusiastic endorsement had been vitiated by the French, German, Italian and U.S. negotiators. The meetings were resumed. At the final session, Wilson said, Thatcher intervened on Mulroney's behalf and the clause was amended to say that the participants "strongly welcomed" the free trade accord.

Although Ostry refused to comment on the negotiations over the free trade clause, she acknowledged that there were many tense moments during the discussions. She added, "A summit is always being bargained in the morning—it concentrates the mind." Added a senior Canadian official who took part in the talks on the communiqué, "The intensity of being locked away in a room is almost indescribable. At one point, every-



Barrett (left), Thatcher and Mulroney mutual admiration.

body was screaming at each other because of African debt. Then we got onto the environment, and we all had hysterics because somebody insisted on including something about red algae in the North Sea. I don't even know what red algae are."

Ultimately, the Toronto summit will likely be remembered more for the agreement it produced on reducing the debt burden of the world's poorest nations, particularly in sub-Saharan Africa. The agreement offered those debt-ridden nations repayment options based on different combinations of terms, partial writeoffs and interest rates. But even on that issue there was much squabbling. Finally, British officials tried to take credit for the agreement by noting that Chancellor of the Exchequer Nigel Lawson last year first got forward a proposal to lower interest rates on some Third

World loans. But Baker said that Canada deserved the credit for coming up with the so-called menu of options.

In most of the other five conferences before then, the heads of government made little headway. Japan's chief cabinet minister on external affairs, Michihiko Koshiro, said that Japan was "a little disappointed" that the summits did not spend more time on the problems of Latin American debt, which far exceeds that of Africa.

Indeed, in his final news conference in Toronto, Mitterrand—who will host next year's summit in France—appeared to question the value of the annual meetings. Declared Mitterrand: "More and more recently, the press, politicians and journalists of these summits, and the media coverage, are taken much more seriously than the real substance of them." One of Wilson's advisers expressed another point of view last week when he compared economic summits to a bowl of chicken soup. "They may not do you a lot of good, but at least they can't do any harm." And, by keeping the lines of communication open among Western leaders, they help set the prospect of eventual economic integration of the world's most pressing divisions.

—KIM LARSEN and HELMUT MACHENDORF  
—THOMAS THURGOOD in Ottawa and JILL ROBERTS and KIM WILHELM in Toronto

## An Olympian sales job

The economic summit provided Toronto with an opportunity to promote itself as an international center in its bid to host the 1996 Summer Olympics. With that in mind, governments and businesses spent more than \$25 million to provide food, drinks, souvenirs—even passes to local attractions such as the CN Tower—for the delegates, reporters and technicians covering the summit, including 1,000 outside the country. But while the correspondents seemed to enjoy the hospitality at the summit site, few of them had any time to explore Toronto, let alone report extensively on it to their readers, viewers or listeners back home.

For its part, the 162-member White House press corps—the largest foreign media delegation at the Toronto summit—arrived on a chartered jet after the official opening on Sunday, and left within an hour of Regan's Tuesday night farewell speech. Indeed, the invitation to experience the city's delights was issued on other days. Journalists, including Jan Werts, a correspondent for the Netherlands newspaper *Weekblad* *Concurrent*, said Werts: "The reporters have no time—that's not why they come. It's a mistake governments make every day."

Still, major dailies such as the *Financial Times* of London, *Le Monde* in Paris and *Der Germania's* *Die Welt* ran lengthy reports describing how Toronto had developed from its puritanical, Presbyterian past to become a thriving metropolis of diverse ethnic groups. One Tokyo TV

station broadcast a half-hour special on Toronto that acknowledged it "the people city." Many reports mentioned on the cleanliness and safety of Toronto streets. The *Financial Times* tried to find and exteriorize the media inquired a *Staton Globe* reporter to write: "British actor Peter Ustinov once said that Toronto is the New York would be if it were run by the Swiss. But this week it's more like Minneapolis if that city were run by the Klingon Brothers."

But the editors seemed to have little respect on the Lausanne-based International Olympic Committee, which will cite the city for the 1996 Games. The summit put "a pin on the city's shoulder," IOC spokesman Michèle Verdier told *Monivision*, "but it will not have a direct influence on the choice."

—FRANK BARRA with correspondence reports

# 'Canada can be a prodder and poker'

Last week's seven-nation economic summit in Toronto gave Canadian Prime Minister Brian Mulroney a chance to show his leadership of the high and the mighty, a blend of *coaxing* and *bluff* alike. When the meetings adjourned on Thursday, most of the West's major economic problems remained murky and unresolved. To start some fight on the frontiers of economic co-operation, Mulroney's Associate Editor Paul Kishile talked to internationally renowned liberal economist Lester C. Thurow, 30, of Boston's Massachusetts Institute of Technology.

**Mulroney's** Why do economic summiters rarely seem to make any progress?

**Thurow:** The basic problem is very clear. If you went back to 1945 you would find that the United States economy was about 15 per cent of the world GDP and the U.S. could play lacrosse for the world economy. By the time you get down to the late 1980s, we are down to about 22 per cent of the world GDP. The American economy just can't play the role of lacrosse anymore. The way it used to be the obvious answer is that the United States, Germany and Japan together should play lacrosse and co-ordinate their policies. But co-ordinating policies is virtually impossible to do, because what co-ordination means is that each of the three principal players has to do something which they don't want to do, something which may be good for the world economy but may not, in the short run, be good for their own national economy.

**Mulroney's** In what way?

**Thurow:** Co-ordination would require the United States to give up budget deficit very rapidly so that it did not have to borrow \$200 billion a year from world capital markets. If we did not borrow on this scale, real interest rates could be lower and the world economy could grow faster. But that the Japanese have said, just as rapidly, is reduce their trade surplus by becoming a market for products from other countries. You just can't run a global trading system with the second-largest economy in the world not buying anything from anybody. The Japanese are expanding internationally and other countries can't sell their goods. Of all manufactured products from Third World countries, 60 per cent go to the United States, 20 per cent to Europe and seven per cent go to Japan. If Third World countries are going to develop, they have got to be able to sell some

manufactured products in Japan. But the Japanese don't want to do things.

**Mulroney's** And the Germans?

**Thurow:** What the Germans need to do is adopt monetary and fiscal policies so that they can grow much more rapidly. They are growing at about one per cent a year, which means that Europe can't grow much faster than that. The Germans need to stimulate their economy, but they don't want to do that because they say that would lead to migrant workers and might create some inflationary pressures inside Germany. So



Thurow can succeed in getting world leaders together

the very things that everyone says these three countries ought to do to co-ordinate things are precisely the things that these three countries do not want to do. You have these nations where they are supposed to work out this co-ordination but they can't because there is no mechanism to force any of them to do things they don't want to do. At this summit, each country's growth rate for the first quarter of 1988 was maybe half a point higher than they had anticipated and that kind of just a very slow on everything. The world economy is a little better than expected, so nobody wanted to rock the boat.

**Mulroney's** How are all of this affected the summit agenda?

**Thurow:** When the summit first started, they were supposed to be private—no public press, no kind of press conference, no common problems. What has happened over the years is that they have become more and more formal, where everything is negotiated ahead of time, and they spend less time on substance. They talk about terrorism and at the last one they talked about negotiations with the Russians. If you look at the agenda, the proportion of time going to economics has been shrinking. It is a little to agree that you don't like terrorism than to agree on some common economic policies.

**Mulroney's** Do you think that economic summiters should be continued?

**Thurow:** From an economist's point of view, I don't think they make a lot of difference. The question is, do you think it is good to get the leaders together for any reason once a year just to let them get to know each other better? It is the only regular event where they all have to sit down and, at least for a few hours, be in the same room with each other.

**Mulroney's** And this time the focus was mainly on economic issues, such as agricultural subsidies.

**Thurow:** Well, the problem with agricultural subsidies is very easy to state and very hard to solve. The reality is that there are two major farmers in the world. Subsidies farmers are going to have to go out of business—the question is, where? Are they going to be Canadian farmers, American farmers or Japanese farmers? The problem is that nobody wants their farmers to be the ones to go out of business. It is a second people who can afford to buy food, the world can produce more food than the world wants to eat. Which means somebody's farmers have to get off being farmers. That is impossible to negotiate.

Who wants to go home and say, I just signed a treaty which puts our farmers out of business?

**Mulroney's** If the world can produce more food than the world wants to eat, why is there widespread famine in sub-Saharan Africa?

**Thurow:** Yes have to make a distinction between economics and charity. You can give food to sub-Saharan nations, but there are not exports. Those are not the surplus are bigger than the famine. If we should spend much and let every farmer go all out, we would feed the entire nations and in a normal year still produce a

form surplus. Most of the estimates are that there would be very fat people in Ethiopia if we went to give the surplus food to the sub-Saharan nations.

**Mulroney's** Some economists say that North American farmers would gain a competitive advantage if all agricultural subsidies were abolished worldwide.

**Thurow:** The answer is more complicated than that. If we really managed to eliminate agricultural subsidies around the world, probably some farmers in every country would go out of business. For example, Dutch and Danish dairy farmers are in general more efficient than American dairy farmers. If you had no farm subsidies for dairy products, American dairy farmers would go out of business. For the same reason, Kansas wheat

producers that is not true. Therefore, we only favor those who in farming in areas where our products are very competitive. We if Americans say they support free trade in wheat, where they are competitive, then they must, to be consistent, support free trade in lamb. But that presents a problem because the New Zealand sheep farmer would run the American wool of business. So this is a very talking about agricultural subsidies focuses on a topic for which there is no solution, because the only solution is that somebody's farmers go out of business.

**Mulroney's** What about Third World debtors to the banks and governments of the industrial nations?

**Thurow:** There is an obvious answer—some of it has to be written off. But

hard to get political agreement on a scheme for stability—even if you had a scheme—because there are too many people in the business community who don't want stability. From an economist's point of view, stability is a good thing. But if you are running one of the big international banks, it is not a good thing. The general rule in the United States is that the financial community has a lot more political clout than the industrial community.

**Mulroney's** You have said that current results depend on the political laws by Japan, West Germany and the United States.

**Thurow:** They are the three biggest economies and they dominate each of their regions.



How little farmer if agricultural subsidies were eliminated, some farmers in every country would go out of business

farmers could look to expanded markets but probably North Dakota farmers could not compete with the rest of the world. I suspect the same thing would be true in Canada: some farmers would win and some farmers would lose. If wheat farmers in Argentina had as many tractors, irrigation projects and the transportation network that Canada has, they could really go Canadian wheat farmers a run for their money.

**Mulroney's** Then are most Americans for or against subsidies?

**Thurow:** What tends to happen in the United States is that people say they are for free trade in farming because they think our farmers are better than anyone else's. Then they look at it closely and

the obvious question is who pays? **Mulroney's** And what about factoring exchange rates, which, because of their impact on cultural rates, probably affect the day-to-day lives of ordinary people more than any other economic issue?

**Thurow:** Stable exchange rates would certainly be good for industry. But there is a more fundamental problem, the financial markets don't want stability because they make money on volatility. If I had a major scheme for stable exchange rates, I guarantee that the world's financial firms would light it. Financial firms don't care whether the market is going up or going down as long as the market moves. If the market does not move, their profits shrink. It would be

**Mulroney's** Then does Canada have any relevance in these proceedings?

**Thurow:** Well, Canada is about the size of California and probably has a smaller GNP. Perhaps Canada can be a prodder and poker in trying to get these three powerful nations better job managing the world economy. But clearly, Canada is not in a position to dominate this show. I'm going to get in trouble for saying this, but the Prime Minister of Canada is roughly the equivalent of the governor of California. There would be a huge loss if you threw Canada out of the summit. But in terms of population, Canada is a relatively small place by world standards.

# A Tory victory in Quebec

In the final weeks, the analysis said that the campaign had become surprisingly close. But when the votes were counted last week, Secretary of State Lawrence Martin was the clear winner in the hard-fought June 20 federal election in the rural Quebec riding of Lac-St-Jean. Shaped by his longstanding friendship with Prime Minister Brian Mulroney—who gave him a senior cabinet post on March 22, even before he had a House of Commons seat—and armed with millions of dollars in federal grants and subsidies for the economically depressed region, Bocharde swept the riding with 18,951 votes. Liberal candidate Pierre Gosselin, the riding's previous MP who lost by more than 22,000 votes to Tony Clement in 1984, was second, with 12,746 votes. And Jean Paradis, carrying the standard for the New Democratic Party's endorsement to become a serious force in Quebec politics, trailed badly with 8,903 votes.

In all, it was a cheerless week for opposition parties in Quebec politics. While the Tories' Bocharde prevailed at the federal level, candidates for Premier Robert Bourassa's Liberals beat the Parti Québécois in two provincial by-elections. The vote—in Roberval, a riding in the Saguenay-Lac-St-Jean region that partly falls within Bocharde's riding—traditionally the heartland of PQ support, and the Mulroney-era riding of Jacques, former PQ leader Pierre Marc Johnson's old seat—brought to 30 the number of consecutive by-election losses that the PQ has suffered since it forced the government in 1978. But it was the battle for Lac-St-Jean's federal seat that generated the greatest interest.

With his victory, Bocharde delivered a brutal lesson to his opponents about political realities in Quebec. Opposing politics in the past two years in the province has shown a steady growth in support for the vote, which has been lost at or selected from there. And the party recently announced plans to run candidates in all 76 Quebec ridings in the next federal election for the first time in its history. But the by-election result was a setback to NDP hopes of becoming a significant force in the next federal election. Said the visibly disappointed Paradis, who lost his campaign deposit of \$200 for failing to win more than 15 per cent of the vote. "The Tories bought this riding for Louis Bocharde."

For observers last week, the vote a chance of winning, and there was speculation in the closing days of the campaign that the Liberals were the real threat to Bocharde. In the end, Paradis drew just 3.6 per cent of the vote in Lac

St-Jean—almost double what the party's candidate received in the 1984 election but less than the NDP's declared expectations. Before the polls closed, new campaign manager Gerald Bocharde said that 10 per cent or less would be "danger" for the party. But in Ottawa, federal new Leader Edward Broadbent said that it would be wrong to judge the vote's strength solely on the results in



Bocharde on election night, delivering a brutal lesson

Lac-St-Jean. Said Broadbent, "I had hoped to do better, but being disappointed and having expectations shattered are two different things."

For the beleaguered Mulroney government, a victory was important after three by-election losses last year. High-profile cabinet ministers such as Transport Minister Robert Bocharde and Industry Minister Joseph Comte, noted the riding, bearing grants and subsidies worth roughly \$4 million—approximately \$20 for every person in the area, or \$200 per Tory vote—and Mulroney made a personal campaign appearance for his old friend. In an unusual move that provided an enormous boost to Bocharde,

Quebec Liberal Premier Robert Bourassa endorsed the Tory candidate, rather than the Liberals' Gosselin. But Bocharde's opponents were serious contenders. Gosselin, a popular 39-year-old local lawyer who was the favorite among many locals, attempted to portray Bocharde—who has not lived in the riding for 17 years—as a potential candidate and a city slicker. Paradis, 39, is a bright and photogenic junior college professor whose father was a popular mayor of Alma, one of the riding's largest communities. Added by about 150 volunteers and some veteran bilingual vote engineers from Beauport and Ottawa, Paradis crisscrossed the riding throughout the campaign, knocking on doors and showing up at local festivals and other public events. But his efforts were in vain. Concluded Bocharde, "People here just couldn't turn down all of the money that was being thrown around."

Bocharde, who was ambassador to France before Mulroney named him in March to help improve the image of Quebec's scandal-ridden federal caucus, ran in Lac-St-Jean after Gosselin resigned to make the seat available. Last week, he offered no apologies for the methods that propelled him to the House of Commons. "I am not shy to do something for my electors," Bocharde told reporters on election day. "They will vote for me because I will help them."

In the end, the major winner of the week may have been Premier Bourassa. The provincial Liberal victories over the Parti Québécois indicated that leader Jacques Parizeau could not rally electors around his unopposed call for separation from Canada. As for a federal election, political observers said that Bourassa will not necessarily endorse Conservatives in other ridings. But having supported all three by-election winners last week, Bourassa clearly retains a powerful role in the politics of his province. In the aftermath of last week's by-election results, both the vote and the PQ will have to search hard for Bourassa's secret.

—MICHAEL ROSE in Alma

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# A crucial test for glasnost

At 54 years of age, Vladimir Chludnev has been a loyal member of the Communist party since he was a teenager in Leningrad. A holder of the title of Hero of Socialist Labor and a two-folded deputy to the Supreme Soviet, he is clearly one of the party's more devoted adherents. But when Chludnev discusses life in the Soviet Union before the 1989, he now describes it as "the difficult period of stagnation." And when he attends the special conference of the Communist party in Moscow this week, he will be urging new limits on the party's pervasive power. Declared Chludnev: "Under the new conditions of openness and democratization, we accept criticism for mistakes and call for radical restructuring of our life."

Soviet leader Mikhail Gorbachev must hope that an overwhelming majority of the 5,000 delegates to the conference—representing the country's 20 million party members—agree with comrades Chludnev on the need for such radical changes. Gorbachev, who is seeking stronger ties with his policies of glasnost (openness), perestroika (economic reform) and demokratsizatsiya (democratization), said recently that Soviet society is at a "watershed, a crucial phase in its history." At the conference, the first of its kind since 1941, delegates will discuss proposals that range from imposing time limits on holding public office to a widespread expansion of the democratic powers of smaller, regional soviets known as *soviets*.

Other areas of discussion will include greater economic reforms to allow limited ownership of some businesses and increased emphasis on

making business enterprises self-sufficient. Said Georgi Smirnov, a senior party official and director of the Central Committee's Marxist-Leninist Institute: "The conference is expected to ask key questions and to suggest reforms in all areas of life."

The conference will also provide a rare chance for the Soviet public—and an interested outside world—to gauge the strength of Gorbachev's hold over the party. In the weeks leading up to the conference, he has acknowledged several times that he faces strong internal opposition to his policies. "Our antagonisms are making their own plans and calculations," he declared in a speech last month.

There already have been several controversial instances in which Gorbachev supporters charged that opponents were illegally rigging the election of delegates. Earlier this month, 4,500 residents of Yuzovsk, a city 225 km northwest of Moscow, signed a petition in which they unanimously protested the election of the former local first party secretary on the grounds that his election had been carried out disregarding the spirit of glasnost. Gorbachev supporters claim that they often do not know how to identify their opponents. "If there was one organization opposing perestroika, things would be easier because we would know whom to fight," said Vladimir Kudryavtsev, director of the State Law Institute. "Instead, we cannot be certain who our opponents are."

Gorbachev's supporters gained ammunition when ethnic disturbances broke out in the southern republics of Armenia and neighboring Azerbaijan last February. In recent months, Armenians have staged mass

demonstrations demanding the annexation of the Nagorno-Karabakh region, which is part of Azerbaijan but is populated largely by ethnic Armenians. And critics have charged that Gorbachev's latest attitude toward dissent has encouraged Armenian nationalism. But the biggest obstacle to reform may be the attitude of the average Soviet citizen. Many Russians, weary of unfilled promises made by previous leaders, say that they are skeptical about the scope and nature of Gorbachev's reforms. A poll conducted recently by the Soviet Academy of Sciences showed that among more than 11,000 people surveyed, 70 per cent—up from 68 per cent a year ago—agreed with the assertion that "instead of real perestroika, we are just having a lot of talk." Said Kudryavtsev: "The real enemy of perestroika is in ourselves."

Although the range of topics to be discussed at the conference is wide, it is not clear in the days before the session opened what specific proposals delegates would vote on. One reason was the volume of proposals. A conference organizer said last week that the figure had reached "the hundreds of thousands." Among the reforms that have been suggested: stronger powers for the country's rubber-stamp parliament, the Supreme Soviet, contested elections for local government posts, judicial reforms including trial by jury, and guarantees of the freedom to demonstrate. Delegates will also dis-



Mass demonstration in the Armenian capital, Yerevan, ammunition for conservative opponents

cuss 18 so-called themes proposed by the Communist party's Central Committee that deal with such topics as economic reform and redistribution of government power. Some of the more radical proposals have been toned down. Although the Central Committee, with Gorbachev's backing, had originally proposed limiting the terms of office of many officials to two five-year terms, the final proposal being presented to the conference allows for a third term under certain circumstances. Western diplomats speculate that Gorbachev may have

decided to postpone some reform projects until he is more certain of his support.

Once the conference was under way, debate was scheduled to take place under an unprecedented degree of public scrutiny. The opening and closing days of the conference were both to be broadcast live on Soviet television. On the other days, Soviet television was to broadcast nightly newscasts and interviews with key figures. Most of the country's major daily newspapers said that they would carry transcripts of speeches by delegates, regardless of

the news they expressed. Said Ivan Laptin, editor of the government daily *Izvestia*: "If a delegate gains the right to be heard on the floor of the conference, he also gains the right to be read publicly in our newspapers."

In the weeks leading up to the conference, the Soviet media have been carrying out a stirring re-examination of the country's history. Much of the criticism has centered on dictator Josef Stalin, who is portrayed as the leader typifying the bad old ways that Gorbachev now wishes to change. In an article this month in the magazine *Kommunist*, Stalin is described as an inept and sometimes "bystander" leader whose lapses almost resulted in the country's defeat by Nazi Germany during the Second World War. Leonid Brezhnev, who ruled the Soviet Union from 1964 to 1982, has also come under attack.

Still, many party members say that the wish for increased democratization need not lead to such Western political traditions as a multi-party system. "Why should we change the things that we have best?" said Yuri Sklyarov, director of propaganda for the Central Committee. "Our system satisfies our needs, and we see no reason to become like the West." Gorbachev's task now is to convince delegates that by re-shaping the country's plans for the future, they are strengthening their own cherished beliefs with the past.

—ANTHONY WILSON-SMITH in Moscow

## The Estonians take the lead

A Communist party official prepared to meet in Moscow to talk about shifting power to the *vaiksest*, authorities in the Baltic Republic of Estonia were already taking a dramatic step toward that goal. In late April, they authorized the creation of a so-called People's Front—the Soviet Union's first large-scale political organization outside the Communist party. The front was set up to support Soviet

leader Mikhail Gorbachev's economic reforms, but since its birth it has grown to 40,000 members and has adopted a platform that includes demands for greater independence from Moscow.

So far, the front is a long way from being a Western-style opposition. Most of its leaders are Communist party members who strongly support Gorbachev's program of glasnost, or openness, and economic restructuring, known as *perestroika*. But the front has also become a focus for nationalist sentiment among Estonians, who have chafed under Soviet rule since their country and the other Baltic states,

Latvia and Lithuania, were annexed by Stalin in 1940.

On June 12, more than 100,000 people gathered in the Estonian capital, Tallinn, to support the front's demands for greater economic and political autonomy. Such demands may test the limits of the Kremlin's new tolerance. Already fired with inspiring discontent among other Soviet minorities, an opposition nationalist movement in Estonia could prove to be more than Gorbachev bargained for.

—MARCOUS GREY with ANTHONY WILSON-SMITH in Moscow

## Overture from the PLO

Although its author labeled it "a policy breakthrough," the document attracted little attention when it was first circulated among observers at the Arab summit in early June. But last week, as its potential significance became apparent, the document inspired headlined in Beirut, death threats in Damascus and controversy in the United States. The author was Russian Abu Sharif.

ment was denounced by five hard-line, Damascus-based Palestinian factions, who demanded Sharif's trial for what they called "high treason," while a south radical movement—the notorious Abu Nidal group—threatened to kill him.

But when the highlights of the paper were published in *The New York Times* last Wednesday, state department spokesman Phyllis Oakley noted

Washington, where a source told *Newsweek's* last week that state department Middle East specialists found it "very hopeful." But it was not until its publication in *As Sabe* and *The New York Times* that the article reached a wider public.

Sharif, 48, once a senior official of the hard-line Popular Front for the Liberation of Palestine, lost an eye and three fingers when a letter bomb, allegedly mailed by Israeli agents, blew up in his face in 1972. He was expelled from the PFLP after he became Arafat's spokesman 16 months ago and went with Arafat to meet Egyptian President Hosni Mubarak, whom PLO radicals consider a traitor for upholding his country's peace treaty with Israel.

In his controversial article, apparently written for Western consumption, Sharif declared that "lasting peace and security" was the mutual objective of Palestinians and Israelis. To that end, he said, the PLO was ready to talk to Shamir's right-wing Likud bloc, Israeli Foreign Minister Shimon Peres's Labour Party, "or anyone else the Israelis choose." He proposed that the PLO's claim to be the true representative of the Palestinian people be tested by an internationally supervised referendum in the occupied territories. The PLO, said Sharif, would "step aside for an alternative leadership should the people choose one." Other points in his paper:

- The PLO's reason for existing is "not the evulsion of Israel but the salvation of the Palestinian people," including their right to self-determination.

- The PLO would be "open to the idea of a brief, mutually acceptable transitional period," during which an international mandate would guide the occupied territories to independence.

- The Palestinian state "would accept—indeed, insist on—international guarantees for the security of all states in the region."

- The new state would "welcome the deployment of a United Nations buffer force on the Palestinian side of the Israel-Palestine border."

Although Arafat last week declined to confirm or deny that the article represented official PLO policy, many Middle East experts said it was unlikely that Sharif was putting forward a personal view. Said Joyce Starr, "Arafat must have approved it." But, recalling the assassination of other PLO moderates by Palestinian hard-liners, she added, "Sharif's life might be on the line. He may pay for this."

—JOHN HODGMAN with WILLIAM LUTHERY in Washington



West Bank confrontation amid the strife, striking conciliatory progress

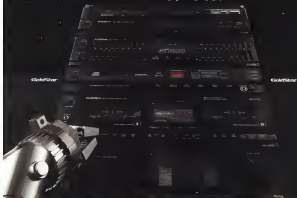
chief spokesman for Palestine Liberation Organization chairman Yasser Arafat. And in the policy paper, which many Middle East experts said could not have been issued without Arafat's approval, Sharif set out a series of strikingly conciliatory proposals for Israeli-Palestinian peace. Calling for direct talks between Israel and the PLO—or any other group chosen by the people of the occupied West Bank and Gaza—Sharif declared, "We are ready for peace now and we can deliver it."

When the text of his paper was published on the front page of the *Seattle Times* daily *As Sabe* on June 28, it set off a round of fighting in the Lebanese capital between members of Arafat's mainstream Patah group and radicals who oppose any idea of peace with Israel. The state-

its "constructive tone" and "positive points." And although Israeli Prime Minister Yitzhak Shamir swiftly dismissed it as containing "nothing new," most Middle East watchers disagreed. Joyce Starr, a senior fellow at Washington's Centre for Strategic and International Studies, called the document "extremely significant." And Laurie Rouse, author of the forthcoming book *Palestinians in the Arab World*, said that she was "a little bit astounded."

The document, which was written in English, has an unusual history. The text was circulated to reporters and other observers at the Arab summit conference, which was held in Algiers from June 7 to 9. But it was buried in a mass of less interesting material and escaped notice. Still, the U.S. Embassy in Algiers called the full text to

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Namphy declaring himself president: an end to four months of civilian rule

HAITI

## Calm after the coup

In the seething capital of Port-au-Prince, life quickly resumed its normal chaotic rhythms. Within a day of the military coup, which last week abruptly ended four months of civilian rule, cars and buses clogged the dusty streets of the Haitian capital and litany Caribbean music blared from the open windows of record shops. Indeed, few Haitians seemed preoccupied with the turn of events. For most, the daily struggle for survival in the Western Hemisphere's poorest nation was the main concern. "We don't mind what's roiling the country as long as we have enough to eat," said a market vendor. "We just don't want them to kill as anyone."

With army strongman Lt.-Gen. Herve Namphy in control, Haitians' hopes for democracy were still enflamed more than two years after dictator Jean-Claude Duvalier fled the country in the face of a popular uprising. Last Feb. 7, Namphy, who headed a transitional government after Duvalier fled, asked voters to ouster President Leslie Manigat after controversial elections, boycotted by most opposition candidates and most voters. But last week, after a continuing power struggle with Manigat, Namphy was back in control.

Two days before the coup, Manigat fired Namphy as chief of the armed forces for insubordination and placed him under house arrest. But on June 15,

after the president announced a major reorganization of the armed forces in an effort to consolidate power, senior officers rallied around Namphy. Soldiers stormed the presidential palace, seized Manigat and deposed him to the neighbouring Dominican Republic. Namphy then dissolved the national assembly, appointed a new 10-man cabinet and declared himself president.

In Toronto for the economic summit, External Affairs Minister Joe Clark summed up the prevailing attitude of Western leaders. Despite what he called "serious reservations about the process which put Namphy in power," Clark deplored "this move to undermine civilian government." Still, officials in Ottawa said that, while no new development projects in Haiti were being planned, \$224 million in developmental aid already pledged would continue to be disbursed.

From his exile in the Dominican capital, Manigat last week blamed the fear of army violence for Haitians' failure to demonstrate against the coup. He also announced that he would tour the United States, Europe and the Caribbean to drum up international support for democracy in Haiti. But for most Haitians, long resigned to despotic rule—the promise of true democracy remained an evermore distant prospect.

—ANDREW SELIGER with correspondent reports

AUSTRIA

## A troubled papal tour

It was only a 30-minute meeting. But when Pope John Paul II arrived in Vienna last Thursday, his brief talk with President Kurt Waldheim cast a shadow over the pontiff's five-day visit to Austria. At they did last year, when Waldheim was mooted at the Vatican, Jews again expressed outrage over the Pope's meeting with a man whose role as a Nazi officer in the Second World War remains a highly sensitive issue. In a conciliatory speech to Austrian Jewish leaders the next day, the Pope said that the horrors of the Holocaust are "etched deep in my soul." But when the leader of Austria's 5,000-member Jewish community, Paul Gross, urged the establishment of diplomatic relations between the Vatican and Israel, the Pope failed to respond. He said that relations depended on a solution to the Palestinian question and on the creation of an international status for Jerusalem. Summing up the Friday meeting, Chief Rabbi Chaim Eliahu said: "The atmosphere was very good. As to content, we're not yet where we want to be."

Later that day, the Pope flew to Innsbruck in eastern Austria for the outcrop of his visit. There, as a weekend airport field just three kilometers from the Hungarian border, he held an episcopal mass dedicated to Catholics in Eastern Europe. An estimated 70,000 believers—most of them visiting from Hungary, Yugoslavia and Poland—heard an impassioned plea for religious freedom in Communist-ruled countries. "Several from his past, which is old, man is impoverished," said the 68-year-old pontiff. "Must not the salvation Christ has given us again be spread to the farthest bounds of Europe?" Communion by their glasses at the mass were Czech Catholics, only about 200 of whom acquired entry visas from Prague's hard-line Communist authorities.

But controversy continued to follow the Pope. During a Friday evening visit to Meidling, a construction camp southeast of Vienna where more than 100,000 people perished, the Pope condemned the "baneful ideology" of Nazism. Still, Rabbi Eliahu criticized his failure to mention Jews—14,000 of whom died in the camp. "The only Jew [the Pope] mentions who suffered as a Jew is Christ," said Eliahu. "And he didn't suffer in Auschwitz."

—ANDREW SELIGER with correspondent reports





# Baseball Romance

It is the season of lacy days at the ball park—and Hollywood nights in lacy, dark, air-conditioned rooms. Summer is movie season, the time when the big studios launch their perennial drives for box-office glory. The genre plan, and a novel way of showing audiences something familiar. The way rose in the night, and the close-knit summer lineup includes "Cronicle," "Dennis," "Caddyshack II," "Archer 2," "The Rock," "Short Circuit 2," "Patriotism," and "Rumble." Among both sequels and original hits, the secret is clearly an easily. "Dennis" is overbooked. "Rumble" is at the box office with a decent job. But among original movies, too, the secret is clearly an easily. Add the number 2 movie last week was this, a triumph of growing up, not transgressing, is a silly premise. Everywhere, stars are paired up in formula fables like buddies at a day-camp event. Betty Miller and Lily Tomlin do double duty in *Big Business*. Don Aykroyd and John Candy share a duet vocal in *The Great Outdoors*. Even Arnold Schwarzenegger takes a crack at comedy as a Moscow cop in *Red Heat*.

But among the most recent releases, two stand out from the pack—each entirely unlike the other. One is *Red Dawn*, a baseball movie that puts the fan back into America's national pastime. A curve-ball comedy with a backdrop of romance, it showcases the Hollywood heart of actor Kevin Costner. Not too young, not too old and not too stupid, Costner is a sex symbol whose time has come (page 28). Finding his advances in *Red Dawn* in Steve Seidman, as a baseball ball trying to have her way with men playing a boys' game. Together they are the hottest couple in the summer season.

**Homer:** The other new movie turning heads is *Who Framed Roger Rabbit*, an extraordinary blend of live action and animation coproduced by the two superpowers of Hollywood animation, Walt Disney Co. and Steven Spielberg. Costarring British actor Bob Hoskins and a cartoon rabbit, the movie is not the funniest comedy of the summer, but it is the most spectacular. Technically, it ranks among the most complex films ever made. And one of the big figures behind it is Canadian animation

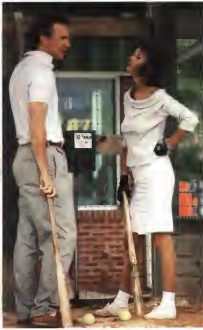


(Clockwise from above) Matthew Costner and Savannah Evans and Mike High camp, a lopsided big team and baseball as a ballroom metaphor for sex

major Richard Williams (page 30).

The major studios traditionally create comedies for the summer, aimed at a broad audience. In an attempt to reach all age groups at once, it is not surprising that the issue of maturity—or lack of it—has become a central theme of the film themselves. So for this season, no movie has struck a more universal chord than *Big*, starring Tom Hanks as a 13-year-old trapped in an adult body. Long-tossing the generation gap, *Big* provides equal-opportunity entertainment for adults, teens and children.

The success of *Roger Rabbit*, with its \$50-million budget, also depends on wide appeal—and adult nostalgia for a cartoon childhood. Yet, despite its menagerie of animated characters and its stockpile of movie props, the movie's sophisticated references to screen classics



could fly over the heads of younger viewers. Still, teenagers remain a major segment of the summer movie audience. And superstar Eddie Murphy took aim at the teen market in this week's big release, *Coming to America*, a high-camp comedy about an African prince showcasing in New York City. Meanwhile, amid all the jockeying for broad box-office clout, *Red Dawn* goes after a more specialized appeal. Funny and

sexy, it is designed for adults, even though its theme celebrates the juvenile chaos of baseball's never-seen head.

As a rule, baseball movies have slumped at the box office. But *Red Dawn* seems determined to reverse that trend. During the next year, *Red Dawn* will be followed by at least four other baseball movies. Mark Harmon (*St. Elsewhere*) will portray a down-and-out ball player in *Shooting Stars*, while Charlie Sheen will appear with Tim Allen in *Major League*. Sheen is also the star of director John Hughes's *Eight Men Out*, the story of the 1919 World Series scandal in which members of the Chicago White Sox were found guilty of fixing the outcome. "Shenkin" Joe Jackson, one of the players involved, also figures in *Shoofly Joe*, a movie based on Canadian writer W. F. Knorr's award-winning novel now being shot in Iowa. Its star Kevin Costner

**Reverence:** In the past, Hollywood has tended to take the boys of summer too seriously. *The Natural* (1984), starring Robert Redford in a righteous slugger with a cancer hat, portrayed baseball as a kind of sacrament. But *Red Dawn* takes a more irreverent line at the game, leaning its target with the well-earned accuracy of a good all-speed pitch. The movie takes place in the minor leagues, where the mythology of the sport is played out as a human antic. The characters and the story are fictional, but the scene is a real-life world called Durham Bulls, a Carolina League club co-owned by one of the movie's producers, Thom Mount.

**Sex:** Although set in the present, *Red Dawn* has a timeless sense of whimsy, as if the characters were happily misadventured in a bygone era. At the heart of the film is Annie (Sarandon), a free spirit who worships at what she calls "the Church of Baseball." An ardent Bull fan, she recruits a new lover from the team roster each spring and grows him for success both on the field and in bed. "I never sleep with a guy who didn't have the best season of his career," she says. As the movie's narrator, Annie persuades the movie's quirky humor and reveals the script's self-conscious wit. It is a delicious rule, all long legs and clever banter, and it fits the 45-year-old Sarandon like a well-worn glove.

Yielding to Annie's affection are regular pitcher Nuke Lalosh (Tom Robinson) and veteran catcher Crash Davis (Costner), who has been assigned to teach Lalosh some self-control. While Davis plays hard-to-get, Lalosh is an easy catch. Annie discovers that he makes love the way he pitches—full over the plate—but she remains stubbornly faithful. "Despite my rejection of most Judeo-Christian ethics," she ex-

plains. "I am, within the framework of a plasma, a mass, consciousness."

With its sildens and sildens and sildens, baseball is a bottomless machine for sex. And *Real Durban* makes it for all it is worth. It makes the baroque ritual on the mound, the bluffing and strutting, the almost superstitious about win streaks that come and go like the law of the land. As a woman playing a gift game, with her cool, Carolyn, she gives her best performance since her portrayal of an ailing crone in 1989's *Admission City*. But *Outlaw* is the designated sex symbol, the quietly insouciant presence in a movie full of intense suspense. He keeps the story down to earth. It works because *Outlaw* is believable as a ball player and a lover.

**Tennis:** *Real Durban* is a deliberately slow exercise in comic display—based to the bottom of the sixth inning, when the comic relief promised in the movie's publicity just finally arrives. And the chemistry between Costner and Susskind is so earthy, the sex like baseball—takes its own sweet time.

**Roger Rabbit:** on the other hand, moves at a frenetic clip. Its cartoon characters share the screen with human stars, but the "Toons" as they are called, are the main. The Toons are a community of cartoon stars who live in an animated ghetto called Toontown and commute to Hollywood Town, they work with humans in the real world, acting is essential. A vast range of animated stars make cameo appearances, from *Yankee Doodle* to *Twenty-One*. One scene features animation's two most famous faces: Disney's Donald and Warner's Daffy duckling on a pair of (real) pants. But the star of *Roger Rabbit* is a newcomer, a *Looney Tunes* baby with a gun.

Set in 1947, the detective-story plot unfolds like an endless Hollywood in-joke. Roger, a contract player at Maroon Studios, is a invisible stunt clown who acts in animated features with a Toontown child-star named Baby Herman. Roger's trouble begins when he suspects

his wife, Jessica, of infidelity; a salary advance slayer (the voice of Kathleen Turner), she was photographed playing piano with a local strongman. And then Roger finds himself framed for the man's murder. The overwrought robot sides help from Eddie (Hickson),

subplot involving a scheme to destroy the Los Angeles transit system. In *Chi* solves, the city's water supply was at stake. "We loved *Chinatown*," said Roger Rabbit screenwriter Peter Segal. "Spelling back, 'Give me a reason to make this movie, give me a story.' So we

led through a tunnel to Toontown, suddenly the movie's visual logic turns inside out, as a human actor reboots the whole world—instead of the other way around in the middle of it all. *Hudson* rewards as steady as a gossamer in a typhoon

say's biggest gamble. Touchstone's *Big Business* is its subtle answer: but the movie seems to have less to do with the money than with the box-office activity it is designed to generate. *Big Business* is an old-proof, Hollywood package, a high-concept star vehicle in

she is going to wear out her eyelids. It is a clear victory of the pneumatic over the artistic.

**More overly matched are John Candy and Demi Moore.** In the new *Canadian* comedy starring *The Great Outdoors*. But their movie is a shambolic mess. Written and produced by John Hughes—who has directed a string of adolescent hits including *The Breakfast Club* and *Freaky Friday*—it is a farce about a summer vacation. But it looks as if Hughes was unable to decide on which formula to use and there is everything available.

**Ensembles:** Candy and Aykroyd portray rival brothers-in-law staying with their families at a lakeside lodge. Aykroyd's character is a fast-talking, one-track, Candy's is a sweet and glibbie homebody. Both actors have their funny moments, and Candy is especially effective. But their talents are squandered in a manic display of physical sketches: the bats in the cellar, the raccoon in the garbage, the bear at the window and the movie in water skin. There are also abrupt cutaways to a madhouse subplot between two teenagers that seems to belong in another movie. There is something dreadfully and mysteriously wrong with *The Great Outdoors*, which cost \$28 million to make. It is hard to imagine where the money went; the movie looks as if it has been edited with a chainsaw.

The season's other comedy about things that go wrong in the country is *Flowers*. Starring Chevy Chase, it is a plodding, unfunny comedy in which the Indian is relieved only by moments of gross laughter, the involves Chase attempting to get a job at a small town's tourist center. It is an unpleasant incident in which a fishbait gets stuck in a man's neck in a tight scene of deliberate nose-picking at last April's *Academy Awards*. Chase generated more humor than in the entire length of *Flowers*.

With the *National Lampoon* tradition of summer films showing signs of senility, comedy is coming from some odd sources. One is the concept of Soviet chic behind *Red Heat*, the first of two Schwarzenegger plays an expatriate Soviet cop, a robbery with a second. Deflecting an inspired barrage of sociological humor from comic *Jon Belushi*, Schwarzenegger attempts to create comedy out of setting the pole man with a gun, and *Red Heat* turns out to be another bullet-riddled body movie. But its comic pose indicates a trend. Serious actors, from *Harrison* to *Costner*, are acting funny. And Hollywood is discovering that the most effective escape from its own excess is humor.

—BRIAN D. JOHNSON



Roger Lloyd, Hickle: a frightened rabbit in a spectacular blend of live action and animation

a disfigured, hard-drinking private eye. Eddie is reluctant to take the case because he hates Toons. Then, he needs to have a lot of laughs in Toontown, he says, but he does not like going down there anymore—just since some Toon killed his brother with a falling piano.

With a *Tom* posse of adult women, a blacked-out villain named Judge Doom (played by Christopher Lloyd), the mad inventor in *Back to the Future*, Doom threatens to wipe out Roger and his otherwise invincible fellow Toons with a custom-blended turpentine called Dip.

**Barrel:** *Roger Rabbit* has an obvious racial subtext: The Toons coexist with humans in a slowly drawn form of apartheid. Jessica sings at the Ink and Paint Club where Toons—not allowed in as patrons—are hired as waiters or performers. Admittedly *Rabbit* director Robert Zemeckis, "We were very aware of what we were doing, although we drew the line at calling the Dip the Final Solution."

A surreal cross between Disney's *Fantasia* and *Born* Polanski's *Chinatown*, *Roger Rabbit* is riddled with puns and references. The story includes a

cameo up with the other great L.A. conspiracy."

**Roger Rabbit's** script is not nearly as funny as it is clever. But the special effects are staggering. Moving through the movie, Eddie drives an animated



Schwarzenegger: a robbery from Moscow

Dudley Moore in *Arthur* 2: going for box-office glory in a close-heavy summer

He leans down on his character with such dark, dramatic intensity that the comedy prevails around him as if by magical force.

The movie's bits of magic leave the viewer more shell-shocked than tickled pink. *Roger Rabbit* is not the sort of heartwarming family entertainment that transcends all generations. Based on it is suitable for pretension, but parents may consider it too violent for young children. Although most of the action is cartoon mayhem, a scene of bullets ripping into a restaurant character was enough to persuade *Dumbo* executives to release it through the studio's subsidiary, Touchstone Films, and without the censoring Walt Disney label.

In fact, Disney executives were nervous about how the movie will be received. They mention the halfhearted initial E.T. and point out that as the biggest-grassing hit in movie history, E.T. also had a mechanism that trying to tap E.T.'s success has become the Hollywood equivalent of looking for the next *Beethoven*. *Roger Rabbit* has the sort of novelty from which sagittas are born.

While *Roger Rabbit* represents Dis-

ney's wheel-of-fortune. Filled as the two funniest actresses on the planet, Bette Midler and Lily Tomlin portray two pairs of identical twins mismatched at birth by a blundering nurse.

**Requiem:** The story is an inelegant comedy of errors. Sadie (Midler) and Rose (Tomlin) grow up as identical sisters in an Appalachian hamlet named *Jeppie Hollow*. Their real siblings—also named Sadie and Rose, for the sake of convenience and confusion—become executives at a New York conglomerate. The rock-bottom scheme to sell off Jeppie Hollow's only industry (except a visit from their poor country kin, whom they have never met, Big Business) is a fast-tongue three overlaid with eight gaps and double takes. There are two of everything, including the jokes—and the best ones are recycled several times.

Together, Midler and Tomlin are like a legendary sex team: *Baron* Bette and *Shirley* Lily sparring off against themselves. Midler, as always, is pathologically funny. She has all the best lines and she completely outpaces her costar. While Tomlin labors to repeat her derivative role with *Baron* *Chase*, Midler simply does what she is famous for: she sings until it looks as if



she is going to wear out her eyelids. It is a clear victory of the pneumatic over the artistic.

—BRIAN D. JOHNSON

# A SIZZLING BOY OF SUMMER

The American leading man was becoming an endangered species. Where was the next Gary Cooper or Steve McQueen, the mature idol who could sword-swing and look tough at the same time? Paul Newman and Robert Redford were getting old. And audiences were left to choose between ahead-of-their-time thespians.

Now—Brylcreem Shallow and Arnold Schwarzenegger—renewed the market in beef, but they cannot be trusted with more than a line of dialogue at a time. At the other extreme are the pretty-boy graduates of Hollywood's Best Pack. Audiences looking for a real sex symbol have had to resort to an Australian jobber in a cross-dresser vest. Then along came Kevin Costner.

Proseman Costner is hot. Physically, he has the sort of screen presence that makes married women forget they have husbands. Yet, unlike so many of his well-oiled colleagues, he can act. At the ripe young age of 33, Costner has emerged from Hollywood's bronze box as a rising fastball. Last year, he stepped into the big time with starring roles in two chamber—on a naïvely honest director is *The Untouchables* and as an explosives naval officer in *No Way Out*. In the current romantic comedy *Ball of Fire*, he portrays a self-possessed author who goes missing in baseball and sexual ethics.

**Integrity:** Now, he is in *lows*, *Shogun Shogun* Joe, another movie linked to America's national pastime, but based on a novel by Charles W. F. Kinsella. After spending time on the set in Iowa, Kinsella told *Menhir*: "Costner has a tremendous presence about him. He engages you with his eyes. Whether he's in front of the camera or not, he can control any scene that he's in without making it. It's not something that he has worked at—he seems to have been born with it."

Costner has all the ingredients of a major star. He

sides the good looks and the strong talent, he has the air of moral integrity that is the hallmark of a down-home American hero. A throwback to a lost age of Hollywood idealism, he is often compared to Gary Cooper. *Untouchables* director Brian De Palma and that "his innate purity" made him ideal for the white-knight role of Eliot Ness. Added

De Palma, is a remark typical of the hypebole that Costner attracts: "Kevin doesn't have a phony bone in his body."

Chicago crime fighter and minor-league catcher, Costner tends to portray men with strong beliefs. In an early scene of *Ball of Fire*, his character, Crash Davis, explains his creed to baseball mool man (Keanu Reeves): "I am straightforward terror. I believe in the smell of a woman's back, the lurching curve belt, high five, good scotch. I believe Lee Harvey Oswald acted alone. I believe there ought to be a constitutional amendment outlawing Astroturf and the designated hitter. And I believe in long, slow, deep, soft, wet kisses that last three days."

Now that is a leading man. The speech is intentionally comic, and it works only because Costner delivers it over-written lines with insouciant conviction. It is in the same sort of conviction that made Ness look almost glibly honest in *The Untouchables* and that fueled audiences into believing the moral affair in *No Way Out* was a loyal American.

**Geek:** But behind Costner's image of straight-arrow integrity, there is a hint of the snarl, the boyish naivete who likes to take chances. That role was most visible in the 1993 western *Boyz n the City*, in which he played a violent, gun-burbling take with a silly grin who wore his cowboy hat sideways.

Six feet, 170 lb., he is an athletic man. He insists on doing as many of his own stunts as producers will allow. For *Boyz*, he rode bareback for *Ball of Fire*'s baseball scenes, he did all his own throwing, catching and sliding. In *No Way Out*, he per-

formed a scene where he runs into a moving car, bounces off the hood and lands on the road—all without a stunt man. And in *The Untouchables*, he faked some danger so subtle from the steps of a rooftop 150 feet above the ground on a windy day in Chicago. Recalled De Palma: "He's incredibly agile, which is very rare in a contemporary movie star. He moves like a dancer."

**Passion:** Off camera, Costner's real-life seems to mirror the rugged action he plays on screen. Hobbies include baseball, basketball, golf, volleyball, running, swimming, wrestling, boxing and fishing. He once built his own motor and before succeeding as an actor, he worked as a carpenter. He rides a four-wheel-drive. He rode around the suburban hills outside Los Angeles, where he lives with his wife, Gail, his college sweetheart—and their three children. "I've known Kevin for years," says producer Steven Soderbergh. "I've known him for years," says director Lawrence Kasdan. "I've known him for years," says producer Aron Kosove. "I've known him for years," says director Lawrence Kasdan. "I've known him for years," says producer Aron Kosove.

Born in a Los Angeles suburb, Costner is the son of a blue-collar worker who started out climbing telephone poles for the Edison Co. and rose to the executive ranks. As a teenager, Costner was shy and had a passion for basketball. He says now that he "probably had only one date in my entire high-school life." While studying marketing at California State University, he married Cindy, a student who worked summers playing Bow White at Disneyland. After graduating, he worked for a marketing firm, then moved after six weeks to Detroit to work for a marketing firm.

**Success:** His first efforts met with frustration. He starred in 1985's Vietnam-era drama *First Blood*, but it flopped. And when he landed what looked like a pivotal role in 1987's *The Boy*, it didn't make the grade. His next role was in 1989's *The Boy*, which costars the other characters—all his scenes were cut from the



in *The Untouchables* (above); *No Way Out* (below): napped

picture. But then *Big City* director Lawrence Kasdan gave Costner the unriveted cowboy role in *Silverado*. And after his dramatic double play in *The Untouchables* and *No Way Out*, American theatre owners in 1991 reeled him "Star of Tomorrow." Critics suddenly proclaimed him the first serious American actor to become a costume idol since Marlon Brando. Before *The Untouchables*, "Kevin wasn't famous," said producer Aron Kosove. "What we did was surround him with people who were." In fact, Costner's name was called above Robert de Niro and Kevin Costner.

**Staying:** With future movie stardom, Costner is still answering questions about *No Way Out*'s slawky late scene, in which he undresses actress Sean Young in the back of a moving limousine. He says he was nervous during the scene, telling Young, "Now everybody's



going to see how I kiss." Young, who is shooting a movie in Vancouver this week, said, "I think he is a little embarrassed by all this sex symbol stuff. It is sort of a necessary evil. But outside his work, his life is really centered on his family."

When asked how his wife reacts to the sex scenes with Sean Young, Costner said, "She can hear these comments about what an interesting moment that was, but she usually she says, 'I don't care.' Her own response is that she and I see an interesting couple ourselves." However, Costner candidly admitted that he could not change anything in the scene position. "If the shoe was reversed," he said, "I couldn't deal with it. Not if it was similar to the way Susan and I made out in the scene."

**Natural:** Honestly seems to be Costner's stock-in-trade. Being believable onscreen, he says, means "trying to be as human as the character as you can." He works hard at it, does his homework and pores through with questions. Costner insists to "ask about the secrets of his craft." "I was once," he calls it. "But he relies heavily on intuition." "I know I can act," he said. "It's the only thing besides baseball that I understand very deeply. Everything about it—the camera, the script, pace, rhythm, character—he always comes naturally to me."

Like a natural athlete, Costner relies on skills that he does not stop to analyze. "I have high survival instincts," he said. "I'm always aware of something coming, feel the temperature, see movements, shifts in people. These things are always out." Now that he has proven himself as an actor, Costner says that he wonders if he could have become a major-league ball player instead. As it is, he will have to settle for being a movie star, the lone role prize who resembles the romance of Hollywood with a brave heart—and a swing of the bat.

—ERIAN D. JOHNSON—via ANNE GREGG in Los Angeles

Costner shooting up on the horizon like a rising fastball

# THE WIZARD WHO FRAMED A RABBIT

In star is an unknown talent, a hapless blue-blond in clown pants from an imaginary place called Toontown. But the movie that bears his name, *Who Framed Roger Rabbit*, marks a milestone in the history of animation. Previous attempts to mix cartoon characters with live actors have been woefully unconvincing. In Disney movies such as *Mary Poppins*, the animated characters looked flat, as if they were crudely painted onto live-action images—which they were. But in *Roger Rabbit*, which opened in 1,100 theaters across North America last week, the cartoon personalities sharing the screen with human costars look and act as if they belong. Rabbit shoddy goes there a three-dimensional appearance. They can grab an actor's tie or squeeze his cheeks. They can fire real guns and crash through walls. They even cast shadows. And the Canadian behind the miracle is Oscar-winning animation wizard Richard Williams.

As *Roger Rabbit*'s director of animation, Williams was the creative linchpin in a \$55-million musical deal between Disney's Touchstone Pictures and Steven Spielberg's Amblin Entertainment, which collaborated to produce the movie. This task was the most complex ever undertaken by an animator. *Roger Rabbit*'s animated sequences, which appear in 55 of the film's 108 minutes, cost an average of \$500,000 per minute. Williams supervised a team of 34 animators—including five other Canadians—in London, England, where he has lived for the past three decades. Aided by a staff of 340, he spent 2½ years drawing the characters into the movie, frame by frame. "Richard is a genius," said *Rabbit* director and Spielberg protégé Robert Zemeckis (*Back to the Future*). "I never worried about the animation. I knew it would be breathtaking."

**Genius:** When asked about Williams, colleagues often begin by mentioning his genius, as if that were the most obvious and indisputable fact about him. They sometimes add that he is crazy, not unlike the characters he creates. In fact, friends say that Williams was crazy enough to almost turn down *Roger Rabbit*. He was reluctant to put down a labor of love that has preoccupied him for 32 years, his own full-length animated

feature named *The Thief and the Cobbler*, loosely based on the Arabian Nights. But his fellow animator and friend Chuck Jones (creator of the *Looney Tunes*) called him and said, "You think instead, you don't turn down a chance to work with this guy—Spielberg. Disney. Take the job and you'll be able to do anything you want."

**Success:** Over a supper of grilled shrimp at a Los Angeles restaurant earlier this month, the Toronto-born Williams reflected on the wisdom of his decision. "I'll be able to die out on the rabbit for a bit," he said, a spark of gleam animating his blue eyes. Williams, 55, has already tasted success. He has won

340 international awards, including an Oscar in 1972 for *A Christmas Carol*. And he charmed audiences with animated opening sequences for the Pink Panther sequels, for which he created a shrewdly surrealistic style of the cartoon cat.

**Discipline:** Animation directors are accustomed to having creative control, but *Roger Rabbit* forced Williams to submit to a new discipline. "My function was to be the director's pencil," he said. Zemeckis told him that he wanted "Disney's animation, Warner Bros. characters and [cartoon] power" for *Rabbit*'s humor. As well as offering original characters, *Roger Rabbit* brings together the largest single collection of animated personalities ever presented in one movie. It includes cameo appearances by Disney's most famous characters, including Mickey Mouse and Donald Duck, along with such Warner staples as Bugs Bunny and Daffy Duck. Even Betty Boop, the 1930s Kewpie doll, shows up in black and white.

The impression who gave the movie its sense of wondrous celebration was Spielberg. He persuaded Warner Bros. to allow use of its characters to

appear alongside Disney's. For a bargain rate of \$5,000 each, "Spielberg," said Zemeckis, "was probably the only guy in Hollywood who could pull them all together." But there were a few holdouts. Popeye, controlled by the King Features syndicate, was proud out of the picture. Explained *Roger Rabbit* coproducer Frank Marshall: "This spent wanted to too much money. It was ridiculous—not even worth trying to negotiate." The studio rebuffed the notion of its coming to one scene, in a dream to film by a window, a studio executive says: "I got him on loan from Disney—him and half the cast of *Peter Pan*. The best part is they work for peanuts."

**Insanity:** Working with imaginary entities put unusual pressures on film location, a British actor best known for his Oscar-



Williams (left), Zemeckis, Haskins: a crazy genius, a nervous deal and a milestone in animation

nominated role as a prostitute's character in 1989's *Money Train*. He had to direct much of his dialogue at an invisible point in space into which the rabbit would later be painted. Before long, he said, "I was hallucinating all the time."

One of the set, Haskins added, he would use cartoon characters at the breakfast table. "usually mostly." By the end of the six-month shoot, he said, "I was practically comatose."

But once the filming ended, Williams found another two years of highly complex animation work in such movies as *Mary Poppins*, the camera was locked into a fixed position for scenes containing animation, so that the drawings would line up perfectly against the live-action footage. But Zemeckis kept his animators moving constantly, and *Roger Rabbit*'s characters had to be redrawn by hand in every single frame. According to Williams, no fewer than a million drawings went into the final movie.

**Wasted:** That last fall, Disney executives began to panic because the animation work was behind schedule. Williams kept assuring them that once the animators got used to drawing the characters, the work would accelerate. He was right. "They started turning out stuff so fast," said Williams, "that I couldn't keep track of it." And *Roger Rabbit* opened on time.

Williams has defied expectations before. Growing up in Toronto, he went to Northern Vocational school but spent his time drawing instead of studying—and never graduated. When he had tried to enroll in the school's art program, he learned, the teacher—an established painter named L. A. C. Panton—spent an hour telling him he had "absolutely no talent." But he was encouraged by his mother, a commercial artist, and his father, a graphic marketing executive who got him a job drawing posters for Dr. Bellard's dog food.

By age 14, Williams was working live on living as a commercial artist. And at 15, he hoped a Greyhound bus to Los Angeles, looking for a date with Disney. It was 1945, and he stayed at the 1950s on the legendary South Hope Street—the same downtown street where *Roger Rabbit*'s opening scenes take place in 1947. "It was weird seeing it re-created," said Williams. "It makes you wonder if these things are preordained."

After three months in Hollywood, he finally visited Disney Studios. There, an illustrator told him, "Learn to draw." Williams returned to Toronto and enrolled in painting at the Ontario College of Art. No longer interested in animation, he left OCA after four years and traveled to Spain in paint. But when an idea came to him for an animated tale, he headed to England to make his first film, *The Little Island*, which won a British Academy Award in 1958. Williams went on to work at OCA—and made witty animated sequences for

What's New, Pussycat?, *Casino Royale* and the Pink Panther movies.

But in 1956, his only fully animated feature, *Bagdad Andy* and Andy, was an exercise in frustration. Although the film fared well commercially, he lost creative control to its producers. "I was like a boxer who's winning every fight, then gets the delightfully beating out of him," he said. "It took me seven years to recover." Battered by the experience, he spent the time making commercials and working on *The Thief and the Cobbler* that now, he added, *Roger Rabbit* has given him a new lease on life.

**Revenge:** Williams can look back on his early romances with a sense of triumph. At high school, he was also told he had no use for music, but he is now an accomplished jazz horn player. "The great Disney animators were all natural musicians," he explained. "Animation is drawn music; you have chains of drawings and shatters of notes, and it's all put to music." As for Panton, the art teacher who once told him, he ended up as Williams's principal at OCA before his death in 1954. "After I was successful," said Williams, "I always had this fantasy of getting even. But then he went and died on me."

Then, seven years ago, the animator finally got his revenge when OCA offered to make him an honorary fellow. "I got to make a speech!" Williams asked with evident mischievousness. With that speech, an all-out, humorous denunciation of his nemesis, *Roger Rabbit*'s crazy genius had the last laugh.

—ERIAN D. JOHNSON in Los Angeles





Toronto pubman, Martin Antonic, Calgary pub owner Allan (center, right) and customers: a toast for beer with style.

#### BUSINESS/ECONOMY

## A heady new beer fad

While a blanket of heat smothered Toronto one evening last week, five young men in the North York pub decided to quench their thirst with something different. Their opportunities were ample: besides 27 varieties of draught beer, they could also choose from a stunning selection of 448 bottled beers. Almost 300 are imported for their first round, the five picked La Bière du Dévoué, a luscious, dry brew from Switzerland that yields a dramatic jolt—an alcoholic content of 12 per cent, or seven percentage points higher than standard Canadian beer. Then they turned to Broadbent's, a German beer featuring a bottle with a movable stopper. Next came a Dutch beer—\$12.95 for 35.4 ounces. The five drinkers are not alone in their preference for distinctive-tasting imported beers. Last year, sales of imports grew by a startling 20 per cent, while overall beer consumption increased by only 1.8 per cent.

But, according to one of the group, many men drink high-priced imports

to impress women. The play often works, says John Kastelberg, 36, a professional bartender. "Price is no problem," he declared. "If the guys end up getting what they want." Kastelberg and his friends are among a booming number of Canadians who choose high-priced imported beer over cheaper, domestically brewed brands. And with Canada's major breweries all but unable to expand the total beer market in Canada, the imported-beer sector has become an important and rapidly growing market. Sales of imported beer jumped to 9.6 million gallons from 7.4 million gallons in Canada last year. Such brands as the Mexican-brewed Corona are so widely popular that provincial liquor commissions are unable to keep them in stock. Clearly, more consumers are switching from domestic brews to more appealing—and more expensive—imports. Said Anthony Mendel, president of Vancouver-based beer importer N. Mark Anthony Group, Inc.: "There are opportunities for exponential increase in the import-beer market."

Because of apparent boredom with

some domestic brands and a desire to experiment, there is no sign that the trend to more distinctive international beers is likely to abate. Joanne Blawie, managing director of The Imported Beer Co. in Mississauga, Ontario, reports that her sales have increased by 15 per cent every year for the past 30 years. Said Sleiman: "Imports were a fad a decade ago. Now they are an accepted part of our culture." But bartenders across the country also acknowledge that the craze for unusual beers, especially those from Europe and Asia, goes as much to fashion as to taste. Paul Curcio, beverage manager for Vancouver restaurant chain Pogo's, said, "Stale, staid, stodgy brands of imported beer. Said Curcio: "It has become popular to sit down with a designer bottle—it shows sophistication of taste." He added, "The word 'import' means that it is special because it comes from somewhere else and it is brewed differently than our product in Canada." And in Atlantic Canada, where imports have been just beginning to gain greater popularity, the same factors seem to apply. Melvin

Chisholm, bar manager at Pope's Cafe and Grill in Halifax, says that the shift to imports began only a few years ago. Some import-beer drinkers are attracted by distinctive flavors, but for others, status is still the main draw. For them, Chisholm says, "the sight of the bottle is enough." Still, the big three—Labatt Brewing Co. Ltd., Molson Breweries of Canada Ltd. and Carling O'Keefe Breweries of Canada Ltd.—have a tighter grip on domestic sales. Canadians drank 455 million gallons of beer in 1987. Only about two per cent was imported. Of that amount, the majority—36 per cent—is American.

Higher costs and availability are the



Halifax bar manager Chisholm, 'the sight of the bottle'

main reason that import-beer sales have not increased even more rapidly. So-called premium beers, including the Dutch-brewed Heineken, and Beck's from Germany, are too constrained by provincial pricing and distribution practices to compete on an even footing with domestic beers, says Toronto-based analyst Neil Wickham of Canadian Investment Corp. Beer imported into Ontario is subject to a price markup of 60 per cent. And it is sold only in provincial liquor stores, usually separate from the Bewsers Retail outlets where most Ontario consumers buy beer for home consumption. Added Wickham, "Ontario brewers are not worried about foreign imports because of the distribution system here."

But domestically brewed beers, including those made in Canada under license from American companies, receive an Ontario markup of only 22.5 per cent. Significant differentials apply in several other provinces, providing a protective cloak to the brewing industry, which is feared to lose beer to the provinces where it is sold. That restriction, brewers say, makes Canadian beer more expensive to produce because production facilities cannot be centralized.

Those restrictions are one reason that beer has been exempted from the free trade agreement with the United States. American brewers could easily gain 38 to 40 per cent of an open Canadian market because of their more centralized, cost-efficient breweries, and Molson, senior vice-president Barry Brown, 56, says, however, that the Canadian beer market will be opened to American and European imports, perhaps in as little as five years. Said Junior: "The free trade agreement only got us as far as prices."

And yet, even with the daunting trade walls that keep full competition from imported beers at bay, the enormous power of the U.S. industry has already made itself felt in Canada. Despite higher markups, some American-brewed beers, sold in British Columbia, are cheaper than the domestic brands. Eisner, made by Wisconsin-based G. Heileman Brewing Co., is currently sold only in British Columbia, Alberta and the Yukon. But it is the largest-selling imported beer in Canada. It sells for \$4.50 for six, compared to about \$4.60 for most domestic beers. And in Alberta, cheap Ameri-

can imports hold an unprecedented 9.3 per cent of the entire provincial market. Indeed, Alberta sales account for more than 35 per cent of all import beer sold in Canada, raising allegations against exporters of dumping of American beer.

Not more local retailers despite the allegations and say that beer drinkers are more concerned about variety. Stuart Allan owns Bottlenewer Bill's Old English Pub, a Calgary bar that offers 60 bottled imports and eight imported draughts. It also offers Bernard Brethel Ale, a draught supplied by local independent brewery Big Rock Brewery Ltd. According to Wickham, domestic brewers should stop brewing American brands under license and begin catering to sophisticated consumers with their own local brews. Added Allan: "They are missing the best marketing American beer. They should be marketing Canadian beer to Canadians."

Still, officials of the largest domestic brewers say that they are keenly aware of this gap for imports. And they are taking steps to fill it. In the appeal of foreign beers by selling their own products abroad. Labatt's enjoyed a 38-per-cent increase in U.S. sales last year and has recently begun to sell a version of its biggest domestic offering, Labatt's Blue, in Britain. Molson is the third-largest-selling imported beer in the United States.

Molson also profits from the success of other popular North American imports. The brewer's giant owns 58 per cent of Santa Fe Beverages Co., which imports Corona into Canada, in a joint venture with the V. Mark Asthine Group. So far this year, Corona has outsold every other import in Ontario, part of a sustained popularity wave which Corona has been riding for about two years. Molson also brews the Japanese beer Kirin at its breweries in Vancouver and Montreal for sale in the United States, but not in Canada.

Still, the majority of beer drinkers are likely to remain loyal to domestic brands. Said Michael Palmer, analyst with Toronto-based Deans Morgan McNeill Bisset Ltd. "Imports are basically for trendiness; they don't understand that beer is a great bottle is likely to be stale." But that consideration did not seem to trouble the men ranged around the Rotterdam's generously proportioned bar. With three dozen and 260 brands to go, they seemed prepared to make a long night of it.

—PATRICIA CRONIN with  
BRIAN BAXTER in Calgary and VALERIE  
MARSHALL and DENISEA SCOTT in Vancouver

## New cracks in Tokyo

The noise on the floor of the Tokyo Stock Exchange is usually overwhelming. And the exchange's white-shirted traders have added a new sound to the roar, clapping. Like sports fans, they break into waves of applause in the hope that enthusiasts will push the exchange's basket of Nikkei averages of leading shares to new heights. In fact, the market needs little help. While North American stock exchange indexes have regained only some of the ground lost in the October stock market crash, the Nikkei has been on an astonishing bull run. Last April, it surpassed its pre-crash high of 26,666 points. Then, on June 17, it set a historic high of 28,592.

Despite evidence of continuing confidence among Japanese investors, many Western analysts, including the influential *Gamberville*, On-based Robert Prebster, say that the market is rampant with speculation. Added Richard Whiting, senior vice-president and portfolio manager of the *any Japan Fund*, a Toronto mutual fund. "I can see another 10-per-cent rise by the end of the year. But everyone else is looking for a collapse." Last week, the exchange's relentless advance did slow slightly when the Nikkei fell by 2.5 per cent to 27,722.

The Nikkei's performance has been most puzzling to Canadian analysts because its stocks appear overpriced. The average ratio between the price of Japanese stock and what it earns per share is now 79:1—a figure that would alarm many North American investors. The average price-earnings ratio for stock on North American exchanges is 12:1.

**Japanese custom holds that a company loses face if it sells the stock of interrelated companies or its customers**

Equally bewildering has been the Nikkei's resistance to the sudden drop in the value of the New York Stock Exchange's basket of Dow Jones industrial averages. Even at the time of the crash, Tokyo fell by only 15 per cent, compared to 22.5 per cent in New York City on Black Monday. Rod Marcell Lennex, manager of institutional equities at Dawson Securities Canada in Toronto, "It seems like the Nikkei

is able to chart its own course."

The Japanese markets are powered by influences unique to Japan. The Japanese ministry of finance works co-operatively with the four major domestic securities firms to prevent stock prices from slipping or climbing too quickly. Government officials are particularly interested in keeping stock prices high because they are phasing in a privatization of the giant Nippon Telegraph & Telephone company, and the next issue of shares is that company will begin this fall. Japanese investors are also taken with excess cash. Many pulled out of foreign markets after the October crash and are investing their money at home.

Analysts predict that much of that money will go into real estate because, with real estate prices exorbitantly high and rates of interest on Japanese bonds low, the robust Japanese economy makes the Tokyo market particularly attractive for and Japanese stock investors.

Some analysts attribute the Nikkei's strong performance to the popularity of stocks in real and other heavy-industry companies. *Kawasaki Steel* stock, which was worth \$2.25 on Oct. 31, is now worth \$2.40. Said Whiting: "There is a lot of speculation in steel companies, not because of what they produce but because they have increasingly valuable property in downtown Tokyo and surrounding



Traders on the Tokyo Stock Exchange: huge returns, but signs of trouble are everywhere

area." An influx of foreign investors has also pushed up share prices. According to Whiting, the *any Japan Fund* has had positive sales in Canada for the past five months, after a year in which investors cashed in more Japan Fund units than were bought.

Some economists say that a number of factors led to last week's decline in the Nikkei. One is the 20-per-cent drop in the country's trade surplus in May. Although Japan's surplus with the rest of the world is still \$20 billion, the rising value of the yen has stimulated new in-

terest in cheap imports and increased global demand for Japanese products. And another destabilizing factor may occur this September when the Tokyo and Osaka stock exchanges introduce futures trading based on the Nikkei stock market index. Index futures could allow many Japanese companies to dump stock that they own but never trade.

Japanese custom holds that a company loses face if it sells the stock of its interrelated companies, suppliers or customers. Indeed, about 40 per cent of all Japanese stock never trades, which keeps prices artificially high. But a company that trades in index futures could sell and still remain in the registered owner of the stock.

But some observers say that the bullishness of Japanese investors cannot be underestimated and that the Nikkei could rise even higher. Rod Lennex: "The market seems to reflect the Japanese view." And once again Western observers may discover that the Nikkei, like the Japanese, has a mind of its own.

—ANN SCHLESLEY with GRIFF ELLIARD in Tokyo

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# A debate about the dollar's bold ascent

The Canadian dollar soared to a 64-year high last week—a performance that drew applause in some resource sectors and expressions of alarm from others. Currency traders said that the dollar's rise to 83.19 cents in terms of U.S. currency on June 20—compared with a low of 80.24 cents in February, 1988—reflects the growing international perception that Canada's economy is one of the strongest in the world. At the same time, Canadian exporters welcome a higher Canadian dollar because they are paying less to buy American goods. But while consumers cheer on the dollar's soaring robust rise, many economists and businessmen are expressing concern that it has climbed too far, too fast. In fact, they say that unless the Bank of Canada acts quickly to curb the soaring dollar, Canadian exporters will lose their competitive position in the key U.S. market, where about 80 per cent of Canada's exports are sold.

Said Robert Denonard, chief economist at the Canadian Manufacturers' Association: "Our exporters are being squeezed." Exporters have been lobbying hard to convince Bank of Canada governor John Crow to reverse his high-interest-rate policy, which has also helped to push up the dollar. Central bank officials have kept interest rates high to curb inflationary pressures, which they say could stop the booming central Canadian economy in its tracks. But these high interest rates are attracting increasing amounts of foreign money into Canada. That, in turn, adds to the dollar's value. To offset that upward pressure, the bank has been selling Canadian dollars and buying foreign currencies. But that has not stopped exporters and others from complaining that the less competitive prices caused by the strong dollar could price Canadian goods out of the U.S. market. The exporters say that their U.S. customers will balk at higher prices and turn to other suppliers for such traditional Canadian goods as lumber and minerals.

Some exporters even suggest that Prime Minister Brian Mulroney has sacrificed the benefits of a weaker currency, which makes Canadian products cheaper in foreign markets, in order to secure the free trade deal with the United States. Before the signing of the trade pact, U.S. officials had voiced concern about the advantage that a low dollar gave Canada and there had been calls for a rise in the currency's value. But recently, Crow denied that there has been any secret understanding associated with the proposed free trade agreement. "There is no deal on the Ca-

nadian dollar," Crow told a meeting of foreign correspondents before the economic summit in Toronto.

Still, Crow's proclamation with keeping interest rates high, and inflation low, has made the Canadian dollar the new darling among international investors. Since January, when Canada's in-

rate differential between Canada and the United States last week, the Canadian prime lending rate was 16.75 per cent compared with nine per cent in the United States.

Foreign investors also say that the Canadian economy looks strong—especially if the free trade pact goes



Canada's troubled forestry industry: over \$1 billion in revenues already lost

through. And last week's economic summit, which focused the business world's attention on Canada, also helped the dollar's popularity. Said Marilyn Jones, the CSC's chief foreign exchange dealer: "There's a whole new trading range for the Canadian dollar, with 80 cents U.S. as the floorline." Canada's popular currency is also generating strong interest in Canadian securities issued outside of the country. So far this year, 96 Canadian-dollar bond issues have been floated in Europe, at a total value of \$9.75 billion compared

with \$1 billion in 1987.

Canada's popular currency is also generating strong interest in Canadian securities issued outside of the country. So far this year, 96 Canadian-dollar bond issues have been floated in Europe, at a total value of \$9.75 billion compared



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with 94 issues worth \$8.1 billion during all of 1987. Said Robert Edye, head of European syndicates for Wood Gundy Inc. brokers: "The market for Canadian paper is hotter than it has ever been."

But that has done little to console companies that live and die by exporting into the huge U.S. market. The appreciation of the Canadian dollar has left most exporters on the horns of a classic dilemma: either lower prices to offset the unfavorable exchange rate and see revenues fall, or keep prices where they

the increase in the value of the dollar since last May will cost the Canadian forest industry more than \$1 billion in revenues this year. Added Wideman: "What the government has basically done is wipe out most of the benefits of the free trade agreement." And two weeks ago in Vancouver, Jack Morris, president of the Canadian branch of IFA Canada, one of the country's largest forest industry unions, took time out during contract negotiations to attack Gov.'s interest-rate policy, which he

sectors of the economy. Canadian exporters gain not only because imported goods are cheaper here because their currencies decline, but farther when they travel outside the country. Also better off are some manufacturing companies that import components from the United States and sell the finished products in Canada. And the big consumer brands also win because the Canadian dollar's stringing rate against the U.S. counterpart has slided as much as \$1 billion from their Third World loan portfolios. The reason although the Third World loans are in U.S. funds, the banks have set aside loan-loss reserves in Canadian currency in case the debts are never repaid. When the dollar rises, those reserves gain in value, giving the banks a thicker cushion. And the strong dollar also helps attract foreign investors into Canadian stock markets. Said Murray Grossman, director of research for the Toronto brokerage house Redburn Greenfield of Canada Ltd.: "Investors who think that the dollar will stay near its current level will continue to buy Canadian stocks."

Still, it is difficult to draw a firm conclusion about whether the Bank of Canada's high interest-rate policy helps or hurts the overall Canadian economy. Michael



Freeing dollar bills at the Royal Canadian Mint. Crow (below) worried about deflationary pressures

are and risk losing market share. The impact is already being felt by such companies as Landform Forest Products Ltd., a New Westminster, B.C.-based cedar manufacturer, which calculates that the high-flying dollar has cost it an estimated \$750,000 per month—or about seven per cent of its annual revenues. Said Landform president Donald McMillan: "We get the distinct feeling that western Canadians are getting beaten to death because Ottawa wants to hold an umbrella over the Ontario economy."

The soaring Canadian dollar is particularly hard on the forest-products industry, which has also suffered because of increased export taxes and stampage fees. Charles Wideman, president of Wideman Management Ltd., a Vancouver-based forest industry consulting firm, calculates that

and was devastating the forest sector.

But even some exporters who sell abroad in U.S. dollars are suffering because they earn less when they convert their U.S.-dollar profits. Fishery Products International Ltd.—Newfoundland's largest private employer, which sells 50 per cent of its products in the U.S. market—calculates that each one-cent rise in the Canadian dollar against the American reduces its net income by \$1.8 million. Meanwhile, Michael Ratzko, manager of economies at the Canadian Petroleum Association, says that at the current price of \$16 (U.S.) per barrel, each one-cent appreciation in the Canadian dollar drops the price that Canadian producers receive for their product by 25 cents per barrel.

But the dollar's gain does help some

McCracken, president of the Ottawa-based economics forecasting company Information Ltd., said that a more aggressive rate and the dollar high is a prudent approach when the economy is suffering. But he says that such an approach is a mistake now when there is plenty of slack in the Canadian economy and when the unemployment rate is a relatively high 7.6 per cent. Said McCracken: "There will be beneficiaries, but overall the net effect will be more lost jobs."

The Bank of Canada is silent. But for this month, it sent out a clear signal that it wants to narrow the interest-rate gap between Canada and the United States when it allowed one of its key lending rates—the overnight funds rate, which applies to short-term, overnight loans in the commercial bond industry to 8 1/2 from 9 1/2. But the bank's action may mean that it may have to take even stronger action if the dollar continues its hold climb.



—JOHN DEWITT

# A shock for the battery business

By Peter C. Newman

Every businessman's dream is to find a product that is cheap to make, long-lasting but—critically—disposable, so that such sale creates a renewed marketing opportunity. Officials of a new and as yet little-known Minneapolis, Oct., company say that they are about to break into the big time with just such a product: a new, cheaper, more environmentally safe and longer-lasting rechargeable battery that threatens to render obsolete the zinc-carbon models currently in wide use.

Battery Technologies Inc. (BTI) owns patents to a remarkable alkaline manganese dioxide (RAM) system, which it plans to license to manufacturers around the world. Although some of the discovery is still limited to testing laboratories, two factories (in the United States and Australia) are already gearing up to manufacture the units and tentative offers have come from Hong Kong, Trinidad, Japan and Italy. Next month, a deployment is scheduled to arrive from Guangdong Province in the People's Republic of China to finalize a licensing agreement for facilities to serve that country's five-to-six-unit annual battery market. The Canadian company is also negotiating with several of the world's major automobile makers to produce a flat-plate battery to compete for the \$15.1 billion in annual car-battery sales.

BTI's founder is Wayne Hartford, a 30-year marketing specialist (Werner Lambert, Rheslerly Clarke, Wilson Robertson) who had been recommended by Ida Cary, the Ontario government venture group, to examine the recent invention of an Austrian scientist named Karl Kordesch. Hartford told me, "I took samples of Kordesch's batteries to the Ontario Research Centre, had them tested, and they validated his claims exactly." Added Hartford, "I established BTI to further develop the technology, and with the doctor as a partner, we acquired the job that had previously been done by the University of Toronto's Institute for Hydrogen Systems."

BTI also hired what it believed were the best people from Duracell's nearby research facilities, which were being closed down, and recruited to its president and chief operating officer James M4ke, an electrical engineer and former publisher of *Maclean's*. The new firm's marketing director is David Macmillan, a Cambridge graduate who previously headed the Canadian operations of Brit-

ish Airways. Key member of the team, and BTI's vice-president of research, is Kordesch, who graduated from the University of Vienna in 1948 and has been active in battery research ever since.

Kordesch spent 10 years at Union Carbide, where he led the team that invented the alkaline manganese dioxide battery (now sold under the Duracell and Eveready Energizer labels), but because of his staff status he earned only a token dollar for the breakthrough. The

established manufacturers have a reason not to make their industry more efficient because they sell more units that way. There is no doubt they have a built-in reason to be against my invention."

To protect BTI's patent—and to take full advantage of it—the company has decided not to make the batteries itself but to license major manufacturers, hoping that as some of the RAM system's advantages spread, most of the world's battery makers will have to apply for it or be left behind. It's the same marketing approach that was pioneered by the producers of automobile safety glass and the Dolby noise-reduction system in audio equipment, allowing the inventors reasonable returns with minimum risk.

BTI says that the cost of the new batteries will eventually be about 30 to 50 per cent lower than existing rechargeable systems. Hartford predicted, "We expect to crush them a great majority, if not all, of the existing nickel cadmium battery market over the next 10 or 15 years. That could mean sales of three billion units annually. The total free-world market for batteries of all kinds is estimated at \$26 billion a year, with \$13.3 billion accounted for by the small models powering Walkmans and other consumer items."

Shorewood Engineering in Perth, Australia (owner of Creep-Crawler swimming-pool cleaners), has completed a 30,000-square-foot factory to make the new batteries, with production due to start this December. In the United States, Buffalo Holdings Ltd. has signed a similar licensing agreement and is planning to use the new units mostly in cellular telephones. The Microswaps company is also negotiating a joint-venture agreement with Hungary.

Other active markets have been removed from the Postage, Mitsubishi and Sony in Japan and a small plant in Trinidad. The most lucrative potential market would involve applying the advanced RAM technology to car batteries, and negotiations with at least two automobile majors are under way. BTI recently signed with MagnaPower Industries Inc., which plans to market portable battery boosters for storage in car glove compartments.

It is too early to forecast whether Battery Technologies Inc. will be able to buck the industrial giant who now dominates the market and have heavy investments in current states of the battery art. But the RAM system, if creatively exploited, could be the Canadian source of the better mousetrap.



Kordesch: a dollar for a breakthrough

author of 80 scientific papers about battery technology, Kordesch has spent most of the past decade back in Austria, where he is dean of the faculty for natural sciences at the Technical University of Graz. Kordesch told me recently that one problem with the manganese dioxide battery, as opposed to the zinc development, "is that it has mercury in it—and if people worldwide are throwing one billion of these used-up batteries away every year, that creates some environmental pressures." He added, "And the



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**L**IVING up to the words of his hit song, rock superstar Bruce Springsteen is romantically "on fire" these days. As his 12-city, five-week European tour generates praise from critics and fans alike, The Boss is driving even more attention over the break-up of his three-year marriage to actress Julianne Phillips, 28, and his fling with his band's backup singer, Patti Scialfa, 31. Scialfa, who has been with the band since 1984, is like the 33-year-old Springsteen, a native of Asbury Park, N.J. While in Rome last month, the pair were frequently spotted holding hands and sharing intimate glances. At \$20 one morning, they stopped passively by singing *The River* and *I'm on Fire*. Said Patti Scialfa, an entertainment writer with the *Miami newspaper* *Corriere della Sera* who witnessed the impromptu concert: "You only had to see them to know that they were in love."



Springsteen, Scialfa: Roman romance 'on fire'

**W**riter Ben Bradlee Jr. says that he was drawn to the Oliver North story because he found the charismatic former U.S. marine a compelling American figure. In *Guts and Glory*, a just-published 500-page unauthorized biography of North—who faces criminal charges in connection with his role in funding Nicaraguan rebels from clandestine arms sales to Iran—Bradlee examines the "Oliverman" of last summer's televised Iran-contra hearings. Said the 36-year-old political reporter with *The Boston Globe*: "People loved the way the guy looked—he was sort of *Schindler's List* stuff, *Morone*, *Rockwell*, country farm and leonardo stands. He was a rebel with a cause, and people admire passion, even misguided passion."

**T**he child-actress of an acclaimed 1985 Canadiana movie has graduated to a more adult role. Now 17, Vancouver native Margaret Levitt, who won a *Genie Award* for playing a 12-year-old in *My American Cousin*—even plays a partially nude scene in *Cold Comfort*, a psychological drama to be released next year. In the movie, a reclusive mechanic rescues a traveling salesman

from a peptic ulcer and presents her to his precocious daughter, played by Langrick, a 1984 birthday present. As for removing some of her slacking for the camera, Langrick said: "It made me very nervous at first. I'm going to feel funny when I see that scene, but it was tastefully done."

**W**hen they got married in 1973, they were clearly an odd couple: Jane Fonda, the glamorous Hollywood movie star, and Tom Hayden, a scruffy, long-haired leader of 1960s protest movements. "I was a famous radical who was morally and political-

ly skeptical about fame, she was an actress whose career itself depended on public acclaim. We must have appeared like a remake of *Beauty and the Beast*," writes Hayden in *Revolution*, his just-published memoirs of his marriage to the 40-year-old Fonda. Hayden, 48, now a Democratic representative in the California state as-

sembly, writes: "For me who never counted on a stable future, I have been a lucky man these past 15 years."

**O**per singer Paul Pary has come a long way from being a high-school dropout who sang along with *Elvis Presley* on the radio to a track driver. The 47-year-old tenor from Heidelberg, Ont., who began his opera career at 26, was a hit last summer staging the demanding title role in *Lohengrin* at the celebrated annual *Richard Wagner Festival* in Bayreuth, West Germany. And last week, Pary scored another *Lohengrin* triumph—this time making his London Royal Opera House debut in Covent Garden in a performance originally slated for superstar *Packard Cummings* and then another singer who became ill. Pary drew an enthusiastic review from critic *Edward Greenfield* of *The Guardian*, who wrote, "Here is nothing of the usual German bark, but a consistently pure ringing tone that focuses clearly in the middle."

**S**ince eschewed from acting 10 years ago, French sex symbol Brigitte Bardot, 53, has restricted her public appearances to promoting animal welfare. "You can only have positive communications with animals," says Bardot, who has been married three times and now lives on her own with 14 dogs and 20 cats near fashionable St. Tropez on the French Riviera. Her latest cause, the plight of an estimated 300,000 pet-



Bardot: crusading for the rights of animals

abandoned sexually on roadsides or in forests by French summer vacationers. During a rare appearance on French tv to discuss the problem, a barefoot Bardot, wearing a peasant skirt and apron, even treated viewers to a tour of her farm near her secluded villa where she keeps over 600 animals. Said Bardot: "I prefer to hear a dog bark than to listen to stupidly repeated by a human being."

—TROSSE COO with correspondence reports

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Hayden, Fonda: odd couple

# A question of witchcraft

The final trial before the B.C. Supreme Court has featured testimony that touches on satanic and sexual rituals, witchcraft and drug use. Since it began on June 6, curious onlookers and followers of arcane rituals have filed Victoria's Courthouse A to capacity. In his lawsuit, Luis Serpente San, 38, a self-appointed Gnostic bishop—and a student of an occult spasm of belief that holds that secret revelations are essential to salvation—is seeking unspecified damages from televangelist David Meade, as well as from his associate youth worker Leonard Olsen. San, who changed his name from Mark Fedoruk, has testified that he was labelled as a "mad scientist of Meade's" at Toronto-based religious program, 180 Hunting Street. On the first of these broadcasts, on Nov. 22, 1984, Meade and Olsen told viewers that Olsen had barely escaped from San's satanic organization, a so-called rose.

Indeed, in that appearance on the *Meade* show, Olsen said that on Oct. 14, 1978, seven members had requested that he and his wife, Sheila, become voluntary human sacrifices in a videotape of that program, which was shown to the courtroom, Olsen said. "I looked in these faces and the people we thought we knew in this court, and I saw these demons. Their whole bodies and faces were transformed, and I realized I was almost in hell." But San's lawyer, Robert Moore-Stewart, is trying to prove that the events that Olsen described were in fact drug-induced hallucinations. "He has admitted a different version and sensationalized a bad trip," declared Moore-Stewart. "They were benign rituals, followed by purging."

The defendants have

tried to show that San was a devil-worshiper and a follower of the teachings of famed British occultist Aleister Crowley, who died in 1947. But San, who took the stand last week, denied those allegations. Before



San in 1973 (above): in black; Serpente, Meade, Olsen and another devotee.

delivering his testimony in a trial that could last well into July, San was sworn in on two books—one of them Isaac Asimov's *Guide to the Bible*, the other a collection of writings that included Gnostic texts. At one point during his appearance last week, San objected to what he called his sacred implements—a sword, symbolic scepter, statue and shield—being answered as exhibits. But San "was upset watching my ritual implements go by every day on a shopping cart."

The court has already ordered a different version of a ceremony that, Olsen said, almost resulted in his becoming a blood offering. According to Gary Gage-Cole, San's friend and fellow

coast member, 12 people were involved in a ceremony in the so-called Ritual Room of the Dufferin Metropolitan Bookstore—San's Victoria shop and, after concluding that event, the men and women present had a party. Added Gage-Cole: "We were skydived at the time. When asked by lawyer Moore-Stewart to explain that term, Gage-Cole responded, 'We had no clothes on.'"

In further testimony, Gage-Cole said that the group had performed a demonstration of a Gnostic myth entitled "Descent of the goddess into the underworld." That ritual began with the words "Our Lord, the horned one." Then, he said, various people in the room played different dramatic parts. San's wife at the time, Judith, took the part of Persephone, a daughter of Zeus whom Hades kidnapped and forced to rule as queen of the underworld. Then, said Gage-Cole, she was "symbolically bound and scammed." Another part of the ritual involved an act called the "fivefold kiss," in which San kissed Judith on her feet, knees, abdomen, breasts and lips.

After these rituals, Gage-Cole said, the celebrants began with seven members drinking wine, smoking marijuana and eating salmon sandwiches, while they sat within a circle that supposedly contained magic powers. Then, said Gage-Cole, "things started going crazy." He testified that Olsen had been drinking and smoking heavily. And he testified that he recalled Olsen saying, "They're all demons," a repeated declaration that prompted San and other participants to bring the ceremony to its traditional conclusion by gently waving ritual daggers. That act, said Gage-Cole, prompted Olsen to yell, "They're going to kill us."

As the trial continues this week, Olsen's lawyers say that they will attempt to prove that their client's life was in fact threatened by devil-worshippers. That alone could guarantee that Courthouse A remains the centre of Victoria's current preoccupation with witchcraft.

—DAVE O'HARA with BARBARA McINTYRE in Victoria



Perrow with son, Clifton; impatiens and a lawsuit against a tobacco firm

## LAW

# Cigarettes in court

Rage Perrow remembers that as a 15-year-old growing up in Greendale, Ont., 27 km northeast of Thunder Bay, he started smoking cigarettes because "all the other kids were doing it." He added, "It was a way of being cool." In 1980, when he was 27, Perrow was working as a heavy-equipment operator in the Northwest Territories and he experienced severe pain in his right leg. Doctors diagnosed Perrow's disease, an arterial disorder associated with smoking that causes inflammation in the lower limbs. Because progress had set in, doctors separated Perrow's leg below the knee-telling him that if he continued to smoke, the disease could prove fatal. But Perrow ignored the warning, and in 1982 doctors had to amputate his other leg. After that, Perrow, who now lives in Vancouver, finally quit smoking. And last week, he filed a suit in the B.C. Supreme Court against tobacco giant Lorillard Inc.—becoming the first Canadian to sue a tobacco company for damages as the result of an alleged tobacco-related illness.

The lawsuit demands unspecified damages from Toronto-based Lorillard Inc.—becoming the first Canadian to sue a tobacco company for damages as the result of an alleged tobacco-related illness. The lawsuit demands unspecified damages from Toronto-based Lorillard Inc.—becoming the first Canadian to sue a tobacco company for damages as the result of an alleged tobacco-related illness. The lawsuit demands unspecified damages from Toronto-based Lorillard Inc.—becoming the first Canadian to sue a tobacco company for damages as the result of an alleged tobacco-related illness.

sort closely followed a landmark U.S. legal decision earlier this month in which a federal court ordered cigarette manufacturer Liggett Group Inc., makers of Chesterfield and L. & M. cigarettes, to pay \$400,000 in damages to Jane Cipolletti's widowed husband, Antonio, after being held partly responsible for causing the death of the housewife. She was a heavy smoker who died of lung cancer in 1981 at 38. Although more than 300 damage suits have been filed against tobacco firms since 1964, the Newark, N.J., decision was the first in which a U.S. court found that a tobacco firm had contributed to a smoker's death. Perrow's lawyer, Russell Stanton, said that the U.S. decision had encouraged Perrow to launch his case. His client, said Stanton, has "indicated a wrong for which he should not bear the full responsibility."

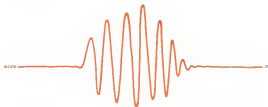
Russell Stanton, a Toronto and London, Ont., court litigation lawyer who is representing anti-McDonald's, said that the company's position was that "passive smoking is a matter of personal choice." He added, "In our society, people take responsibility for their own decisions about how they live, and they should not be allowed to lay the blame for things which happen to them at the feet of others." The legal process that lies ahead is likely to prove complex and prolonged. Under Canadian laws governing prod-

uct-liability cases, Stanton will have to prove in court that anti-McDonald's had been in a position to know that the cigarettes posed a specific health risk—and that the company had failed to warn consumers. Stanton, who says that he plans to call on U.S. and Canadian medical experts, added that he is satisfied that he can prove his case. Declared Stanton: "Certainly, the company had, or ought to have had—the knowledge that smoking can cause Berger's disease. The textbooks were full of that information, even in the 1960s." Chemsak said that issue will "no doubt be the matter of some very technical evidence at the trial."

As well, Garfield MacLeod, executive director of the Toronto-based Non-Smokers' Rights Association, said that a key Ontario Court of Appeal decision in January, 1988, may bolster Perrow's case. In awarding \$807,000 in damages to a Mississauga, Ont., woman who suffered a stroke after some birth control pills manufactured by Ortho Pharmaceutical (Canada) Ltd. of New Mills, Ont., the court ruled that manufacturers who know of risks associated with their products have an obligation to warn the user "of the nature of the risk and the extent of the danger." At present, the only health warning that appears on Canadian cigarette packages states that "Cancer to health increases with amount smoked—avoid inhaling" warning that the tobacco industry began using in 1973 as a voluntary basis. That will change when Consumers Canada (CC) C-50—now before the Senate—which requires firmer warnings on packages, becomes law.

Russell Stanton, a Toronto lawyer who specializes in environmental litigation, said that in cases like Perrow's, "it hasn't been difficult to get around the issue of contributory negligence on the part of the plaintiff." He said that could also be a problem for Perrow and his lawyer in a case that could take more than five years and claim more than \$1 million. Still, Perrow's decision to file suit means that Canadian courts will have to consider the issue of individual responsibility.

—MARK VICKERS



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## A controversial silence

The case has proved painful, controversial—and frustrating to many of those involved. Last Nov. 28, a former neighbor spotted Tawana Brawley, then 16, curled up behind an apartment building. The black teenager was senseless, her head was smeared with excrement, and there were racial epithets scrawled on her chest. And the vague story that she told police shortly after that discovery—that six white men had abducted and raped her—fueled racial tensions in Washington, D.C., a small town in the north of New York City. But last week, a well-known surveillance expert charged that three advisers who have persuaded the Brawley family not to co-operate with officials investigating the girl's allegations privately believe that there was no evidence to substantiate her claims. Samuel McKinness has charged that the black activists had supported her story of abduction and rape in order to increase their chances of winning the case.

The three men, all from New York City, are C. Vernon Mason, Alton Maddox Jr.—two lawyers who are representing Brawley—and Rev. Al Sharpton, a flamboyant Pentecostal

minister. They ardently denied the accusations by McKinness and another former Sharpton employee. And they pledged that they would continue to advise Brawley and her family not to testify before a state grand jury—on the grounds that blacks cannot obtain justice under a white-dominated legal system.

On June 15, one week before McKinness made his accusations, a 30-year-old former private investigator named Percy McKinness also denounced the kidnapping theory. According to McKinness, who said that he had stopped working for Sharpton last May because he "could not live with all those lies," the three advisers did not believe that a gang of white men had held Brawley captive for four days. Instead, added McKinness in a June 15 interview with New York City's *WABC* TV, Sharpton had settled on the case in order to foster a black protest movement.



Brawley a mystery

McKinness leveled similar accusations in a June 20 interview on *WABC*. There, he alleged that Sharpton had hired him to make surreptitious tape recordings of the two lawyers' conversations. According to McKinness, those recordings—which the former naval television has not yet produced—reveal the advisers' belief that the supposed kidnapping was, in fact, a four-day party that included a white policeman among the participants.

For his part, Sharpton has threatened to file a \$121-million lawsuit against *WABC* for airing these charges. And, in a counterattack of retaliation only, all three activists appeared together on a local black radio program last week. Dedrick Mason at that time "Voluntarily" gave all of this stuff to *WABC*, and the charges and counter-charges, the central controversy in the case remains intact: how Tawana Brawley came to the degraded condition that she was found in last November.

—MICHAEL GRANT with LARRY BLACK in New York City

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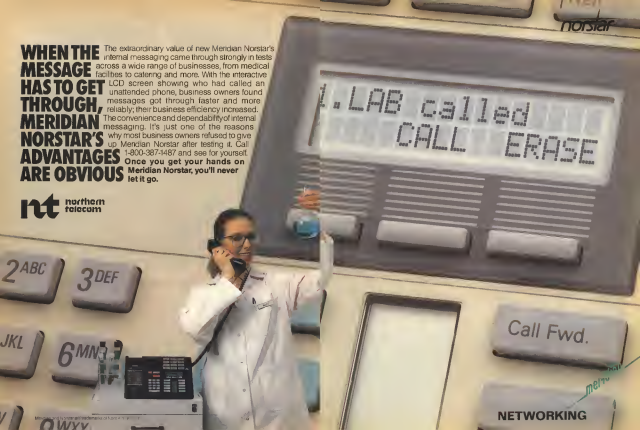
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Escape with their lives from New York.

### TUESDAY

Impersonate F.B.I. agents in Chicago.

### WEDNESDAY

Steal plane in New Mexico.

### THURSDAY

Almost kill each other by accident.

### FRIDAY

Almost kill each other on purpose.



## MIDNIGHT RUN

This could be the beginning of a beautiful friendship starting July 30th at a theatre near you.



Maritime conservation after midnight: Is facing the reality of marine development.

### ARCHAEOLOGY

## Ships and scuttlebutt

Five years ago, Montreal historian Jean Belisle had a casual conversation that he says changed the course of his life. John Morgan, a descendant of bowing and shagging ruffians John Molson, mentioned to Belisle that, according to family folklore, several old ships from the Molson line had been anchored near the family's former summer home at 55 Rue-Marguerite in Montreal's east end. With their engines removed and much of their planking stripped by scavengers, those hulks sunk at their last anchorage about 150 years ago. Intrigued by the prospect of uncovering a maritime cemetery, Belisle investigated—and discovered that, indeed, there was a ship embedded 15 feet deep in the mud, 30 feet offshore.

Since then, Belisle, Montreal archaeologist André Lepore and a team of divers have explored the wreck and recovered their findings. The discovery of the steamship *Lady Sherbrooke*, the researchers say, is a milestone in the history of maritime development. Deduced Belisle: "What we have here is unique."

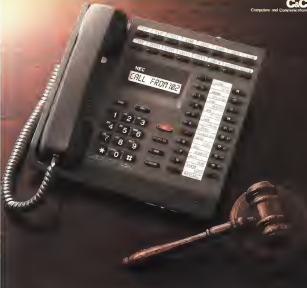
Built in 1877, the *Lady Sherbrooke* was one of the first paddle steamers in the world. And, according to Lepore, it is one of the few steamships ever excavated in Canada or the United States—and the earliest model excavated anywhere. Lepore added that steamships are significant in documenting maritime history because their development marked a profound technological advance—with wide social, commercial and industrial implications. Said Lepore: "The technology developed so fast that

even four years made a big difference in the structure of the ship." The *Lady Sherbrooke*, which plied the St. Lawrence River until 1910, carried both cargo and passengers between Montreal and Quebec City—a trip that the ship completed in less than 36 hours—a dramatic improvement over the two to three days that sailing ships needed.

Team members studied the situation only in June because the river's dense vegetation and the constantly shifting sediment patterns that occur later in summer impede their progress. Since 1984, the team has excavated the engine room, and this year its members hope to complete excavation of the area running from the boiler rooms to the stern—where the passenger cabins were likely located—a distance of about 60 feet. Much of the rest of the year is spent salvaging the more than 2,000 artifacts that they have retrieved, which include an 18th-century Spanish silver coin, fragments of wooden painting, pieces of 18th-century Wildwood chairs, and 19th-century beer bottles.

Meanwhile, area residents have reaped the notion that there might be more than one ship buried there. According to Lepore, one man said that his father and grandfather remembered how local residents burned horses to pull out plinking off the wrecks for use in construction. As the possibility of discovering a graveyard of junker vessels looms larger, the conservation team's fate seems shipshape.

—HERBERT ADORN in Montreal



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## TELEVISION

### A breezy arts showcase

With grace-time television finally locked into repeats for the summer months, the forecast for the season's TV viewing is usually lustrous. But this year, the CBC has been quietly assembling warm-weather programming that delivers a fresh breeze and the nerve base already giving the screens a Rocky's Gallery Ports, Painters, Singers and Stars, a 13-part retrospective (Thursday, 8 p.m.) that brings together the collected works of heralded biographi-



cal figures in Rocky's Gallery Ports, Painters, Singers and Stars, a 13-part retrospective (Thursday, 8 p.m.) that brings together the collected works of heralded biographi-  
...tunes the premiere of a film by Rocky a portrait of Rocky's presidential portrait Edgar Degas, used to coincide with the Degas exhibition currently on display at the gallery. Later, for an encore, the show includes The Man Who Planted Trees, the 1986 Academy Award-winning short by Montreal animator Frédéric Back. Based on a narrative by French writer Jean Giono, the eloquent fable about a shepherd who single-handedly causes a barren desert into a  
...prose paradise deserves a wide audience.  
...Is an example of its creative packaging, the series offers an inspired pairing of two unique film-makers on July 12. The Life & Times of Don Quixote profiles the late Spanish novelist and social satirist, with excerpts from Quixote's autobiography read by actor Paul Scofield. Long Live the New Front!, on the other hand, takes an off-beat look at the film and psyche of the reigning king of biological horror film, Canada's David Cronenberg. The documentary includes praise from such Cronenberg fans as director Martin Scorsese and author Stephen King.  
...In one of the series' independent productions, the interviewee Melvyn Bragg engages in a fascinating conver-

CONTEST WESTY BORGASOZ

## Macleans

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4. Entries must be submitted by the deadline date.
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18. Entries must be submitted by the deadline date.
19. Entries must be submitted by the deadline date.
20. Entries must be submitted by the deadline date.

# The closest Jamaica gets to ice.



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SPECIAL**

**LIGHT RUM**



sation with Britain's Joke Cleese, famous for his roles in the Monty Python comedy troupe (July 18). Cleese describes his childhood self as a "strange, misguided, solitary and rather adjustable object." Actor Laurence Olivier, in an equally revealing exchange with Rugg (Aug. 23), offers a similarly candid description of himself at the beginning of his remarkable career as a "cowy" who was fired from several early jobs for giggling onstage. Both interviews are refreshingly low-key, supplemented with film and TV clips and, in Olivier's case, testimonials from fellow actors Sir John Gielgud and Dame Peggy Ashcroft.

Other *Summer Festival* highlights include a two-hour (Aug. 16) profile of virtuoso violinist Itzhak Sander, a child prodigy and peer of Isaac Stern and Yehudi Menuhin. When not performing in soloist concerts throughout the world, Sander has lived for the past 35 years in relative obscurity. Her intriguing first-person account is illustrated with historical footage of her early life in Warsaw and some of her most celebrated performances. Meanwhile, the program on Maurice Ravel (July 26), produced by Toronto-based Khemba Media, offers a tribute to the great French composer. First aired last December to mark the 50th anniversary of Ravel's death, the film calls rich biographical details from his contemporary and lovingly chronicles his musical development. And it offers interpretations of Ravel compositions by such artists as conductor Charles Dutoit and the Montreal Symphony and singer Alicia de Larrocha.

Betty's Gallery, running concurrently with *Abrams' Clockwork's Summer Festival*, devotes its forthcoming programs to playwright Arthur Miller (July 7), singer-past Lou Reed (July 14), opera star Teresa Stratas (Aug. 4), actor Raymond Massey (Aug. 11), sculptor Henry Moore (Aug. 25), photographer Ansel Kadir (Sept. 2) and an examination of Hollywood art (7th Blvd. the World, Sept. 15). These and other works have earned the Toronto-born film-maker more than 200 prizes, including two Emmy Awards and two Oscar nominations.

Overseen by CBC Arts and Music programming head Hugh Gosselin, the *Clockwork* and *Betty's* series represent the type of extensive and intensive programming usually associated with public-television membership dues. Thoughtfully assembled and intelligent without being stuffy, they look like 48 hours worth of enthralling, challenging, no-strings-attached viewing—with not a pledge break in sight.

—MICHAEL RECHTSchaffen

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Scenes from *Zeitgeist*: sequin-encrusted extravaganzas, too few refs and declining governmental support for London stages

### THEATRE

## Trouble and triumph in the West End

Summer is bread-and-butter time for London's theatre district. Every season, tourists flocking to Britain fill the seats and box-office tills of the 42 theatres in the city's legendary West End district. The plays they see—mainstream theatres account for some 200 productions a year—offer an unparalleled variety of musicals, classics and contemporary dramas. And tourist dollars constitute a major portion of box-office receipts, which last year totalled more than \$300 million. But this summer, ambitious and glittery productions may not be enough of a lure. Theatre managers say that the strong English pound may keep tourists away. And the theatre community is plagued by doubts about artistic leadership and declining government arts support.

Said Andrew Leigh, administrator of the Old Vic, which Toronto's Ed Mirvish refurbished two years ago: "I reckon we're going to see a few theatres fold this summer. It's a crisis."

The season's offerings, with their paucity of new creative works, reflect the West End's troubles. Although there are star turns and a number of American and British classics, experienced theatregoers will see too many popular musicals from previous seasons and too few dramatic hits from Britain's many exceptional playwrights.

Theatre managers blame the shortages of good new works on artistic exile and attempts by the Conservative government to shift the burden of arts support

from the public to the private sector. The Royal Shakespeare Company, along with England's other theatrical flagship, the National Theatre, is under considerable stress. With influence outstripping government grants and attendance dropping, the RSC has scaled down its London operations from three stages to two, while its three stages at Stratford-upon-Avon see also financially constrained.

Some artistic director Terry Hands and other theatre managers have had to turn increasingly to corporate sponsors for greater support. But that trend has ceased expansion. Said Peter Shaffer, a former general manager at the National: "Sponsorship is a poisoned chalice. Companies are not going to back unpopular or controversial organizations." And critics say that is trying to broaden its appeal, London theatre has become nearly commercialized in the 1980s, relying on proven materials and lurch at the expense of drama. In fact, that populist approach has meant a declining audience at home and, in some cases, spectacular failures abroad. The RSC's disastrous New York City production this spring of *Coriolanus*, an expensive medieval based on Stephen King's horror novel, clearly embarrassed the company.

The failure of *Coriolanus* may be a result of British companies straying from what they do well: the classics. Indeed, sticking to the classics has proven successful so far this season. At the RSC, Alexander's production of *The Merchant of Venice* is one of London's

current highlights, featuring a tempestuous performance by Antony Sher as Shylock. Sher is also setting out his barrels for his role in *The Tempest*, the Troop, Cyril Desnoes's 17th-century tale of sedition and political decay.

Meanwhile, the National is offering a mixed season of British and American fare. For his last season, artistic director Peter Hall is staging on Shakespeare's *Hamlet*, *The Tempest* and *The Winter's Tale* and out this spring and return in July, after a stint at Tokyo's Globe Theatre. Currently in repertory is Tennessee Williams's *Cal on a Hot Tin Roof*, starring Ian Charleson (*Chariot of Fire*), and *The Shoguns*, a loosely staged 16th-century Irish melodrama. Both are directed by Howard Davies, who enjoyed wide success last year for his hit production of *Les Liaisons dangereuses*.

Miranda Richardson stars in *The Changeling*, Richard Eyre's eagerly anticipated production of the Thomas Middleton play. *The Changeling* will provide theatregoers with a taste of what Eyre might bring to the National as artistic director when he takes over from Hall in September. In the past, Eyre's style has been provocative. *Furber's*, his 1988 neo-dramatization of the experiences of a British soldier in the Falklands War, caused the most recent in a series of rifts between the state and the network over programming critical of the government.

But despite the proliferation of dis-

mas and classics, musicals remain the best live-off-air draws. Andrew Lloyd Webber's *The Phantom of the Opera*—even without Tony Award-winning singer-saxist Michael Crawford—is a booked and March of 1989. Previous CIO musicals are still thriving: *Les Misérables* and a splendid revival of *Kiss Me, Kate*. Those productions—as well as composer Tim Rice's *Chess* and Lloyd Webber's all-robot *Starlight Express* and *Cats*—continue to bring the West End. Other musicals, some unpopular with critics, are clearly pleasing audiences. The revamped version of Stephen Sondheim's 1971 musical *Pollux*, starring Diana Rigg and John McKenna, has been refreshing. London's appetite for the American composer's work rose last August. The misanthropic and squalid-voiced *Ringold* is faring less well. Unquestionably spectacular, it originally featured Canada's Les Cayre as Ringold, but Canadian-born Flaminio Zingold, Ben Carson, departed from the cast soon after the opening's negative reviews.

Casafites are making an impact in the West End, although mostly behind the scenes. Vancouver-based co-producer MacIntyre Productions is financing *Waves*, Robin Hardy's popular but poorly received musical about Winston Churchill. And Toronto's Ed Mirvish has given director Jonathan Miller free rein in his untitled debut season at The Old Vic. Miller's revival of N. F. Simpson's *One Way Pendulum* fared no better in London than it did at Mirvish's Royal Alexandra Theatre in Toronto. But Miller continues to take risks. *The Glass Boy*, which opened last week, is a relatively unknown work by Soviet playwright Alexander Ostrovsky. And his casting of Max Van Syde as Prospero in the upcoming production of *The Tempest* is inspired.

Elsewhere, Tom Stoppard's espionage thriller *Shogun* is causing a stir. Starring Roger Rees, the lead in 1980's memorable *Nickel and Dimed*, the play uses quantum mechanics to explain human behavior. Peter Schaffer's English comedy *Letting It Go* and *Louise* cast the veteran Maggie Smith as an overly imaginative low-grade, while comic star Greta Scacchi (*White Mischief*) is featured in a new production of Anton Chekhov's *Uncle Vanya*.

Despite cuts in subsidies and doubts about the direction of the arts subsidies, London's West End remains vital—a place where thespians can use three different productions of *Hamlet* in the same season. Even in troubled times, London evidently remembers the old adage that the show must go on.

—MARK KITCHEN in London

## FOR THE RECORD

# Artistry in full bloom

VIVALDI CONCERTO FOR CELLO  
*Gina Harvey (cello)*  
Toronto Chamber Orchestra,  
conducted by Paul Robinson  
(1985 Concerto)

She has been called a child prodigy since making her professional debut at 10. And although now 38, Toronto cellist Gina Harvey is only just adding herself to that list. A respected virtuoso in Europe and Ja-

nes (formerly RCA), Harvey remains all doubt about her musical stature. Unwilling to accept the faintest iota of reputation for her instrument, Harvey in 1983 premiered a newly discovered cello concerto by 18th-century French composer Jacques Offenbach. Now she has uncovered one of Antonio Vivaldi's 35 little-known Baroque cello concertos—three of which she has been the first to record. And the variety of the pieces may surprise those who find the early 18th-century Venetian composer pedestrian.

From the pounding opening of the *D-minor* concerto to the clattering movement of the *B-flat* concerto's first movement, and back to the elegant slow movement of the *C-minor* concerto, Vivaldi covers a wide emotional spectrum. Harvey captures each mood faithfully in spirited performances notable for meticulous passage-work in the faster movements and long, melodic lines in the slower ones. More questionable is the full-bodied, self-dramatizing surge that Harvey brings to bring to all music—not only that of the Baroque period.

Yet her Vivaldi performances are highly persuasive. The most unusual and striking work is a concerto for cello and bassoon, featuring Harvey with Toronto's James McKay.

In the first two movements, the latter seems to share that voice eloquently in a lost lament; and then a bawling dialogue. But important commentary from the orchestra, which seems to inhabit a different emotional world from the soloists, interrupts the conversations. Only in the vibrant fast movement do all parties agree on a common approach. Paul Robinson and the Toronto Chamber Orchestra provide sensitive, often dark-barked accompaniment on the concerto, but the spotlight is always on Harvey, who, in this recording, has finally come of age.

—JOHN FRANKS



Harvey, spirited performance and some dramatic angst



MacDonald alternative services, more Canadian content and a \$280-million boost

## BROADCASTING

# Regaining the airwaves

Since the early 1950s, when television first entered their homes, Canadians have been inundated with foreign programming—particularly American. Despite numerous attempts by Ottawa to increase Canadian programming, foreign shows still account for 56 per cent of the domestic English-language programming shown on Canadian TV stations. A 1988 federal task force report and an all-party House of Commons committee this month both attacked private broadcasters for not providing Canadian content. Last week, Communications Minister Flora MacDonald announced and proposed tougher rules to govern the industry.

The new legislation before the Commons will attempt to regulate the airwaves by pouring \$20 million into the industry over the next four years and by tightening government control over broadcasters. But MacDonald "There is no question that Canadians want more and better Canadian programming." To that end, the government will increase the annual budget of the CRTC, MacDonald said, because it views the CRTC as the principal vehicle for cultural expression in Canada. "The legislation proposes the Canadian Radio-television and Telecommunications Commission to implement an incentive system that would financially reward private broadcasters who exceeded current Canadian content quotas—and penalize those who did not. As well, MacDonald called for the creation of a new English-language television service outside of Central Canada, featuring regional, multicultural and arts programming.

But the government's long-qualified attempt to update the 1968 Broadcasting Act met with quick and varied opposition. Liberal and New Democratic Party critics assailed the changes as weak and unnecessary. Lynne McDonald, the NDP communications critic, said that the government is not spending any money in the CRTC but is merely retraining a third of the 15 per cent slashed from the corporation's budget since 1984. The proposals call for the CRTC's annual \$50-million budget to be increased by \$5 million a year—\$20 million to help English CRTC boost Canadian content to 35 per cent, and \$15 million to improve French-language programming. Commented Gerald Caplan, co-chairman with Pierre Sauvageau of the 1988 Task Force on Broadcasting: "I fear it is only a drop in the CRTC bucket."

Liberal communications critic Sheila Finestone assailed the government of stalling the creation of the nationwide alternative service because MacDonald deferred the decision of its financing until after a further hearing of the CRTC. But, Finestone's has learned that the minister was unable to secure funding from Finance Minister Michael Wilson to set up the channel. Instead, the government has decided to delay the proposal, which the Caplan-Sauvageau report recommended, rather than shove it.

Finestone also lashed out at the CRTC, the government body that regulates the airwaves, for not enforcing its powers to take away licences if quotas are not met. Indeed, the CRTC has rarely received a letter from broadcasters, who for years have failed to comply with Canadian content regulations. According to the Caplan-Sauvageau report, private broadcasters spend six times as much as the CRTC on foreign shows. In 1986, independent broadcasters typically aired only one hour of Canadian programming during the prime-time hours between 7 and 11 p.m.

Still, the new legislation would give the CRTC extra powers to enforce Canadian content quotas. MacDonald said that the CRTC would design a system in which independent broadcasters who failed to comply could lose rebates on their licensing fees, that money would then be redistributed to other broadcasters. For their part, independent broadcasters questioned the wisdom of such a scheme. Michael McCabe, president of the Canadian Association of Broadcasters, warned that the quality of domestic programs might increase but not the quality.

The future of the legislation is uncertain. With a long list of bills awaiting parliamentary attention, MacDonald cautions that it might be difficult to get the new legislation passed before the next election. And with opposition and a long list of bills, it may be a while before the CRTC makes any changes in their viewing options.

—TERRILL THIBODEAU in Ottawa

## MACLEAN'S BEST-SELLER LIST

### FICTION

- 1 *Zeus*, Steel (5)
- 2 *The Inmate Agency*, Laidlaw (2)
- 3 *Back Star*, Collier (2)
- 4 *Winter Palace*, Jones (2)
- 5 *Pravda in Revolution*, Aron (2)
- 6 *Alaska*, MacLennan
- 7 *King of the Mopans*, Edwards (2)
- 8 *The Tomboyers*, Kinn (2)
- 9 *The Roadside of Renata*, Ryle (2)
- 10 *Transient*, Chandler (2)

### NONFICTION

- 1 *Moscow*, Jackson (2)
- 2 *Trump: The Art of the Deal*, Trump (2)
- 3 *A Brief History of Time*, Hawking (2)
- 4 *Talking Strangers*, Harvey (2)
- 5 *Swim With the Sharks Without Being Eaten Alive*, Meehan (2)
- 6 *Thriving on Chaos*, Paine (2)
- 7 *What's Next*, Edwards (2)
- 8 *AT Olympic Winter Games*, Robertson and Johnson (2)
- 9 *Seasons of History*, Chisholm, Ferguson (2)
- 10 *Time Flies*, Conley (2)

(1) Payment last week

—Compiled by Barbara McFarlane

# Passing on the wisdom of ages



By Allan Fotheringham

There is one good thing about being around for a long time. There is one advantage in having seen too many economic forecasts, too many Olympics, too many cabinet ministers, too many great new ideas and too many suppliers. The only advantage is that you are allowed to give advice—kindly, constructive advice, mind you—to those who come behind. What else the use of all that long experience if some well-tipped newcomer cannot benefit by it? We must share these secrets, you realize.

The lucky recipient this week is an amazing young fellow who goes by the name of John Fraser. He is the new editor of *Saturday Night*, the venerable magazine attempting yet another renewal and revival. Fraser is a dashing little man with lively dark eyes and a tongue, hung in the middle, that wags at both ends. I believe it was Peter C. Newman who once described him in print as the most promising young journalist in the country. He is the biggest gossip in Canada—a great punster is one of the things that makes a good journalist. (Pick out the gossip in your high-school class and you'll be assisting a future journalist.)

Well John, having gone to the best private schools, has had a most unusual and blemished the upwards. He went to McMaster University in Newfoundland. He became bullseye critic of the *Toronto Globe* and *Niel* (Canada's "national" newspaper that declines to use the name of the city it comes from). As that, he was intimately involved in the debauches of Soviet star Mikhail Baryshnikov—and he is presently writing a book on the dancer.

From ballet, he moved to China as his paper's correspondent—a leap attesting to his versatility—and wrote a book on that. His most recent venture between the red covers was a little tome called *Friday Night*, patterned on a similar book by John Aubrey, a *John Fotheringham* is a columnist for *Southern News*.

17th-century English writer (and famed gossip). It was merely (and cleverly) a collection of snippets and anecdotes about well-known people. Fraser has encountered in his travels through school, church and journalism. He doesn't like Ed Schreyer, he likes Richard Hatfield, he worships Karen Kam and Pierre Trudeau and so on. All of the anecdotes are artfully told, and some of them may even be true.

The reason for the reprinting is that Fraser, while incredibly talented, needs retraining in far less than



good life recently tried, and failed miserably, as a sophisticated satirist on touring the entire Atlantic province into a theme park, working under the assumption that every resident therein was conversant with Jonathan Swift. The lengthy excerpts from outraged letters is a subsequent edition indicated the apocalyptic tone of an editor who has no misjudged his audience.

In the current edition of the magazine that he has signed up considerably, there is a witty little piece about a television show that Fraser recently agreed to appear on so as to plug his newly refurbished magazine. It is full of inside knowledge (and the misapprehension of one of the major characters). The byline is "Mary Mandville Black." This seems puzzling, because no one in the magazine world has ever heard of Mr. Black. That's understandable, because Mary Mandville Black is John Fraser.

Now, passing phony bylines is an

old tradition on the lower side of journalism. You don't thank those authors in the *National Enquirer* go by their real names, do you? Mark Twain supposedly could be accused of going by a false name, Samuel Langhorne Clemens apparently being his real name. (He stole the Mark Twain from Isaiah Bellamy, a Mississippi steamboat pilot who used it first. I digress.)

Robert Fulford, previous editor of *Saturday Night*, for years had a marvellous byline of Marshall Delaney. Delaney was actually Fulford. He had somewhat of an excuse, *Saturday Night* has never had any money, he didn't want to fill the magazine with his own byline, and, besides, Delaney was a very good name to use.

Fraser has no such excuse. His new cover is *Canada Black*, the key capitalist who spills more money before lunch than most of us will ever see. Hence the entry Mary Mandville Black byline. It's apparently supposed to be an "in" joke. Mandville undoubtedly is a shy wink to an old girlfriend.

There is just one problem with these old-schoolboy paper Fraser and Rick boost that they are going to reform their journal to its past glories that go back a century. They're not going to do it by hiding behind pen names when the editor doesn't want to put his own mauler behind his opinions.

Let's look, for example, at the current edition's list of contents. We all know who Harry Bruce is, and Jan Morris. The writers listed include familiar names: Uja Kwada, Alberta Mungard, Richard Gwyn, Michael Blas, Gary Ross (that who, perhaps), in "Ronald Wright." Another disgruntled John Fraser? Who is "John Goddard"? Another Fraser in the closet? No, but as long as the prolific author pops up over as Mary Mandville Black, the reader still always be suspicious about where else in the magazine his boy little is in hiding. Knock it off, John. You've got to be serious a task ahead of you with a serious magazine to run your credibility with like bylines.

# King of the hill.



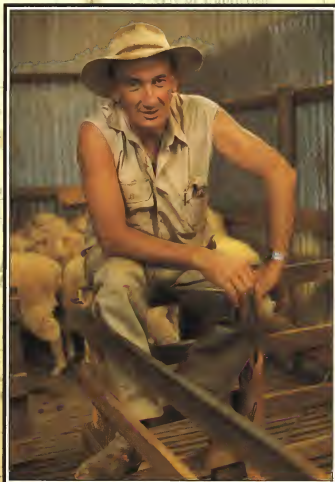
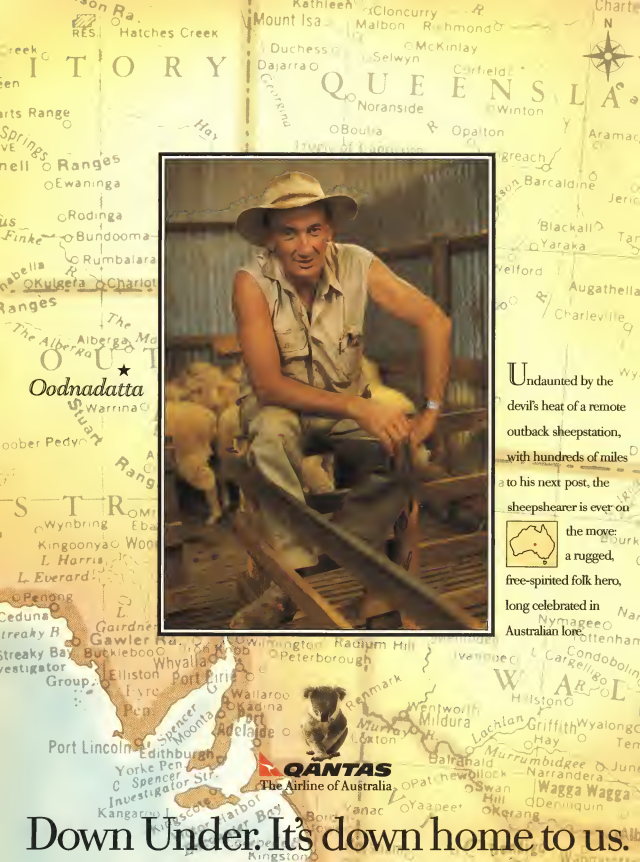
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